NEW ENGLAND
CONSERVATORY OF MUSIC

JORDAN HALL

. ˙ .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. ˙ .

WEDNESDAY EVENING, OCTOBER NINETEENTH
1938

BOSTON, MASSACHUSETTS

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOISTS: OLGA AVERINO, *soprano*

HOWARD GODING, *pianoforte*

MASON AND HAMLIN PIANOFORTE

PROGRAM

J. S. Bach . . . . Chorale, from the Christmas Oratorio

First movement of the Concerto in G major, for string orchestra

G. W. Chadwick . Overture, Melpomene

Mozart . . . . . Two arias from Le Nozze di Figaro:

a) Recitative, Giunse alfin il momento, and aria, Deh' vieni, non tardar.

b) Aria, Non so più, cosa son, cosa faccio.

Aria, Alleluia.

Bizet . . . . . Suite no. 1 from the incidental music to L'Arlésienne
(b. Oct. 25, 1838)

Prélude
Minuetto
Adagietto
Carillon

Liszt . . . . . Concerto in E♭ major for pianoforte and orchestra

Allegro maestoso; quasi adagio; allegretto vivace; allegro animato; allegro marziale; presto.

Brahms . . . . . Academic Festival Overture

The Chorale by Bach is from part 2 of the Christmas Oratorio:

"Break forth, O beauteous, heavenly light,
And usher in the Morning."

The Concerto is the third of the Brandenburg series. The parts are divided among three violins, three violas, three violoncelli, and contrabass.

The "Melpomene" Overture by G. W. Chadwick—for thirty-three years Director of the Conservatory—was played by the Boston Symphony Orchestra upon the occasion of the opening of Jordan Hall, when it was conducted by the composer.

Of the group of arias sung by Madame Averino the first two are from the opera "Le Nozze di Figaro," sung by Susanna in the fourth act, and by Cherubino in the first, respectively. The third aria in the group is from the Motet for soprano "Exsultate, jubilate," composed in 1773.

Georges Bizet was born at Paris, October 25, 1838. From the incidental music which he wrote in 1872 for Alphonse Daudet's drama "L'Arlésienne," two suites were subsequently arranged. The first of these suites is played this evening in commemoration of the one-hundredth anniversary of the composer's birth.

The pianoforte concerto in E flat major by Franz Liszt was composed probably in 1849, and was first performed by him in 1855. Successive sections of widely varying character form a work of a single movement.

The "Akademische Festouverture" by Johannes Brahms was composed in recognition of the bestowal upon him of the honorary degree Doctor of Philosophy, by the University of Breslau. The overture was first performed in 1881. In the overture the composer makes use of four German student songs, including and ending with the familiar *Gaudeamus igitur.*

Jordan Hall, the gift to the Conservatory of the late Eben D. Jordan, then a vice-president of the Board of Trustees, was formally dedicated on the evening of October 20, 1903. On this occasion a concert was given by the Boston Symphony Orchestra under the direction of its conductor, Wilhelm Gericke, through the courtesy of Major Henry L. Higginson, who also made an address.

The concert this evening marks the re-opening of Jordan Hall for public as well as Conservatory use, following the completion of the work of renovation and re-furnishing carried out through the past summer under the direction of the following Sponsoring Committee:

Miss Pauline Fenno, Chairman
Mr. Oliver Wolcott, Treasurer
Mrs. H. K. Appleton
Mrs. J D. Cameron Bradley
Mrs. Louis A. Frothingham
Mrs. M. Graeme Haughton
Mrs. Louis A. Shaw
Professor Edward Burlingame Hill
Mr. Edward M. Pickman

To the members of the Sponsoring Committee, for their initiative and generous interest; to the many subscribers to the Fund, for their support and co-operation with the Sponsoring Committee; and to Mr. William T. Aldrich of the Board of Trustees, who so valuably assisted the Committee by advice and supervision, the President and Trustees of the Conservatory offer this concert in token of their grateful appreciation.

THE CONSERVATORY ORCHESTRA
1938–39

First Violins

Elizabeth S. Crouse, *Concertmistress*
Louis Ruggiero
Mary T. Driver
Lydia H. Woods
Dorothy Rosenberg
Rhoda Robinson
Mary Sawyer
Clara di Mattia
John Cardosa
Alfred L. Soule
Florence Smith
Frances Eaton
Walter Spolar
Ann C. Very
Richard G. Hagopian
David A. Bloom

Second Violins

Jules Payment
Dorothy Churchill
Richard Johns
Miriam Hollander
Albert Seely
John Ohanian
Kirke W. Walker, Jr.
Anna Avakian
George Nicoloff
Marjorie E. Sheils
Vollmer Hetherington
Alton Avery
John G. Jelatis
Irma Moran

Violas

Basil Prangoulis
Alfred Sanfilippo
Simon Wiener
Arnold Chaitman
Victor Alpert
Constance Bettencourt
Arlington Visscher
Isabel M. Horton
Norman Södersjerna

Violoncelli

Adelaide Hubbard
Weston L. Brannen
Dorothea R. Jump
Norma Jean Olsen
Arthur Winograd
Karl Lamp
Harriet Nye
Audrey MacDonald

Contrabasses

Max O. Kunze, *Instructor*
Stanley G. Hassell
Margaret G. Alvord
Melvin Peabody
Webster Spinney
Mary F. Conlon

Harps

Olivia Hall
Betty Jane Hallstrom

Organ and Celesta

Dowell McNeill

Flutes

Robert McKenzie
Malcolm Hall
Daniel Leary
Priscilla Martinson

Piccolo

Malcolm Hall

Oboes

Clément Lenom, *Instructor*
Oscar Tourtellotte
Mary McRae Carney
Joseph Rizzo
John Lagerval

English Horn

Clément Lenom
John Lagerval

THE CONSERVATORY ORCHESTRA

1938–1939

Clarinets

Pasquale Cardillo
Joseph Velardo
Orville Cramer
Paul Lacasse

Bass Clarinet

Dugald Livingstone

Saxophone

Leo Luukkonen

Bassoons

Boaz Piller, *Instructor*
Clyde A. Bennett
Harold S. Feldman

Contrabassoon

Boaz Plller

Horns

Willem Valkenier, *Instructor*
Frederick S. Waldron
Joseph Freni
Louis Goldman
Frank B. Sandler
Herbert I. Russcol

Trumpets

Harry Herforth
Franklin Woodbury
Martin Boraks
Phyllis G. Sampson

Bass Trumpet

Phyllis G. Sampson

Trombones

Francis Cullen
David Pitman
Kauko Kahila
Elliot Atlas
Stanley Hassell

Bass Tuba

F. Chester Roberts

Tympani

Joseph Leavitt
Victor di Stefano

Percussion

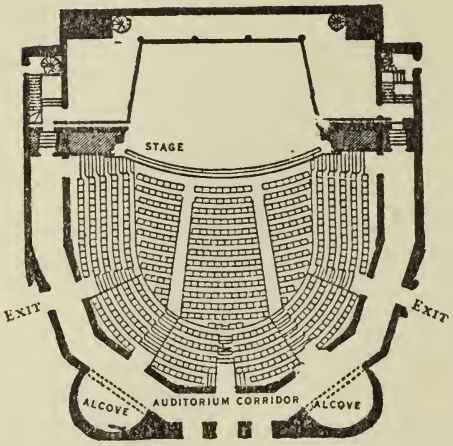
Lawrence White, *Instructor*
Dowell P. McNeill
Robert Strassburg
Ralph Stronach
Joseph Leavitt
Victor di Stefano
Arnold Manchester

Librarian

Stanley G. Hassell

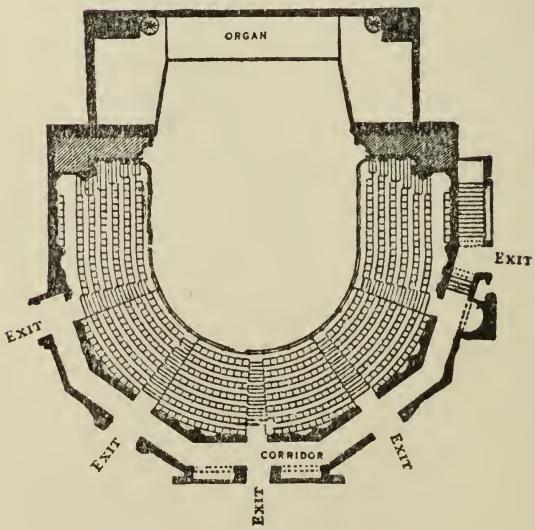
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



New England Conservatory of Music

JORDAN HALL

Friday Evening, October 21, 1938, at 8:15 o'clock

CONCERT
by
ADVANCED STUDENTS

PROGRAM

Bach . . . . . Fugue in E♭ major, for Organ
RUTH M. DONNELLY (Boston)

Chopin . . . . . Bolero
MARJORIE NESBITT (Oneonta, N. Y.)

Rossini . . . . . Aria from William Tell: Selva opaca
Schumann . . . . . Mondnacht
Mozart . . . . . An Chloë
ELIZABETH GOLDEN (Boston)
FLORENCE WILD, accompanist

Ravel . . . . . Jeux d'eau
Chopin . . . . . Etude in E minor, op. 25, no. 5
Etude in C♯ minor, op. 25, no. 6
DONALD CURRIER (East Milton)

Vierne . . . . . Arabesque and Scherzetto, for Organ
HELEN L. WILKINSON (Morton, N. Y.)

Brahms . . . . . Hungarian Dance
Fauré–Joachim . . Après un rêve
De Falla–Kreisler. Spanish Dance
} for violin
ELIZABETH CROUSE (Hampton, Va.)
ESTHER ASHER, accompanist

Debussy . . . . . Reflets dans l'eau
Prelude in A minor
HUMBERTO ANDRADE (New Bedford)

Mason and Hamlin Pianoforte

New England Conservatory of Music

Saturday afternoon, October 22, 1938 at 1:05 o'clock

Student Recital

Recital Hall

PROGRAM

Bach . . . . . Prelude and Fugue in D minor

Beethoven. . . . . Largo and Scherzo from the Pianoforte Sonata, Op.2,#2

Marjorie Nesbett (Oneonta,N.Y.)

Chopin . . . . . Nocturne in E flat major, Op. 9, No. 2

Virginia Knight (Allston)

Beethoven. . . . . First movement of the Pianoforte Sonata in D Minor, Op. 31, No. 2

Berl Anderson (E. Milton)

Beethoven. . . . . Last movement of the Pianoforte Sonata in D Minor, Op. 31, No. 2

Takouhi Chorbajian (Medford)

Debussy . . . . . La plus que lente) for Violin

Mozart-Kreisler. . . . Rondo)

Mary Sawyer (Malden)

Irene Prevost, accompanist

Debussy . . . . . Arabesque in E major

Violet Nardone (Newton)

Stojowski. . . . . Pres du ruisseau

Jeanette Shaprio (Worcester)

Beethoven. . . . . First movement of the Pianoforte Sonata in C Major, Op. 2, No. 2

Linet Pelosi (Brockton)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

TUESDAY EVENING, NOVEMBER 1, 1938, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by Pupils of

CHARLES DENNÉE

PROGRAM

BRAHMS . . . . . Rhapsody in G minor
EMMA MELLO

HAYDN . . . . . First movement of the Sonata in E minor
ANTONIO TRAMONTE

MACDOWELL . . . . Concert etude
JEANETTE KAUFMAN

BACH . . . . . Prelude and Fugue in F minor, vol 2, no. 12
BEETHOVEN . . . . First movement of the Sonata in E minor, op. 90
HETTY PREBLE

DEBUSSY . . . . . Reflets dans l'eau
TOCH . . . . . The Juggler
HELEN ZOE DUNCAN

BEETHOVEN . . . . First movement of the Sonata in A major, for Violoncello and Pianoforte
NORMA OLSON
HETTY PREBLE

MASON AND HAMLIN PIANOFORTE

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, November 5, 1938 at 1:05 o'clock

Recital Hall

Student Recital

Program

Mozart . . . . . Pianoforte Sonata in C major
Barbara Anne Babcock (Watertown)

Scarlatti. . . . . Pianoforte Sonata in D major
Schumann . . . . . Abschied
Dorothy Kleeb (Beverly)

Palmgren . . . . . May night
Katharine McMurray (Newton)

Bach . . . . . First movement of the Italian Concerto
Debussy. . . . . Nocturne
Beryl Anderson (E.Milton)

Bach . . . . . My heart ever faithful
Ruth Gevalt (W.Roxbury)
Dolores Rodriguez, accompanist

Beethoven. . . . . First movement of the Pianoforte Sonata in C Minor, Op. 10, No. 1
Edwin Francis (E.Boston)

Loeilly . . . . . Gigue in G minor
Vera Bostrom (Houlton,Me.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, NOVEMBER 18, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

SCHUMANN . . . . Papillons, op. 2

IRENE PREVOST (Fall River)

MOZART-BURMESTER German Dance
MOZART-KREISLER . Rondo } for Violin

MARY SAWYER (Malden)
IRENE PREVOST, accompanist

HAYDN . . . . . Two Arias from THE SEASONS:
With joy the impatient husbandman
Behold, along the dewy grass

RICHARD NEAL (Woburn)

BRAHMS . . . . . First movement of the Sonata in E minor, for Violoncello and Pianoforte

DOROTHEA REDFIELD JUMP (Waban)
IRENE PREVOST

VACCAI . . . . . Aria from ROMEO AND JULIETTE:
Ah! se tu dormi
RABEY . . . . . Rêves du soir
RESPIGHI . . . . . Nebbie

GERMAINE BARRÉ (Fall River)
FORD MONTGOMERY, accompanist

DEBUSSY . . . . . Reflets dans l'eau
TOCH . . . . . The Juggler

HELEN ZOE DUNCAN (Boston)

MASON AND HAMLIN PIANOFORTE

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, November 19, 1938 at 1:05 o'clock

Recital Hall

Student Recital

Program

Handel . . . . . Ah mio cor
Martini. . . . . Plaisir d'amour
Lois Macy (New Bedford)
Marjorie Nesbitt, accompanist

Chopin . . . . . Preludes, in C minor, F major,
B flat minor, D flat major,
D minor, Op. 28
Hazel Shazarian (Jamaica Plain)

Caldara. . . . . Sebben crudele
Weckerlin. . . . . Maman, dites moi
Margery Arnold (Wellesley)

Beethoven. . . . . First movement of the Pianoforte
Sonata, Op. 14, No. 1
Muriel Cummings (Boston)

Mozart . . . . . Un moto di gioia
Vidal. . . . . Ariette
Margaret Cowing (W.Springfield)

Schumann . . . . . Five songs from Dichterliebe,
Op. 48
Im wunderschönen Monat Mai
Aus meinen Thränen spressen
Die Rose, die Lilie, di Taube,
die Sonne
Wenn ich in deine Augen seh
Ich grolle nicht
John Morse (Waban)
Dolores Rodriquez, accompanist

Handel-Bibb. . . . . Aria from Ottone:
Vieni o figlio
Hahn. . . . . Trois jours de vendange
Ruth Miller (Mattapan)
Ester Seaverns, accompanist

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

MONDAY EVENING, NOVEMBER 21, 1938, AT 8:15 O'CLOCK

SONG RECITAL

under the auspices of Alpha Chapter, Phi Mu Alpha Sinfonia

by

FENTON CHARLES, Tenor

(*Mus. B., class of 1930*)

HAROLD SCHWAB, accompanist

PROGRAM

SONGS BY ENGLISH COMPOSERS

CLAY . . . . . I'll sing thee songs of Araby
ELGAR . . . . . Pleading
SHAW . . . . . The song of the palanquin bearers
QUILTER . . . . . Now sleeps the crimson petal
Over the mountains

CALDARA . . . . . Selve amiche
SCARLATTI . . . . . Le Violette
PAULIN . . . . . Avril
GOUNOD . . . . . Salut! demeure chaste et pure from the opera of Faust

---

SCHUMANN . . . . Wenn ich in deine Augen seh'
BRAHMS . . . . . Sonntag
Wir wandelten
SCHUBERT . . . . . Wohin
Ungeduld

SONGS BY AMERICAN COMPOSERS

MACDOWELL . . . . Thy beaming eyes
BEACH . . . . . Night
WHELPLEY . . . . Phyllis is my only joy
CLARKE . . . . . Heaps o' lickins
CONVERSE . . . . . Love's homing

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, December 1, 1938 at 4:05 o'clock

Recital Hall

Student Recital

PROGRAM

Chopin . . . . . Polonaise in B flat major
Op. 71, No. 2
Elizabeth Creamer (Tiverton, R.I.)

~~Bemberg. . . . . Chant Hindou~~
~~André Jacq (Le Havre, France)~~

Debussy. . . . . Pagodes
Jardins sous la pluie
Rita Arsenault (Quincy)

Brahms . . . . . Die Mainacht
Von ewiger Liebe
Chaim Cardon (Providence)

Meyerbeer. . . . . Aria from Dinorah:
Ombra Leggera
Mildred Messer Barnett(Newton)

Sarasate . . . . . Romanza Andalnza in C major
Op. 22, for Violin
Anna Avakian (Arlington)

Beethoven. . . . . First movement of the Pianoforte Sonata in C major, Op. 2, No. 3
Helen Olson (Worcester)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. ˙ .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. ˙ .

JORDAN HALL

DECEMBER THE FIRST

1938

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

Soloist: LILLIAN ROSEN

MASON AND HAMLIN PIANOFORTE

PROGRAM

J. S. Bach . . . . Ricercare, for string orchestra

Mendelssohn . . . Overture to "A Midsummer Night's Dream"

Quincy Porter . . Poem and Dance
Conducted by the Composer

Vincent d'Indy . . Two movements of the Symphony in B♭ major, no. 2, op. 57

I. Extrèmement lent; très vif
II. Modérément lent; plus animé; lent

Saint-Saëns . . . . Two movements of the Concerto in G minor, no. 2, for pianoforte and orchestra

II. Allegro scherzando
III. Presto

Soloist: LILLIAN ROSEN

Program notes by Warren Storey Smith, of the Faculty.

Ricercare in Six Voices — JOHANN SEBASTIAN BACH
From the "Musikalisches Opfer" (Musical Offering)
Transcribed for String Orchestra by Edwin Fischer

(Born at Eisenach, March 21, 1685; died at Leipzig July 28, 1750.)

The appointment of his son, Karl Philipp Emanuel to the service of Frederick the Great in 1740 ultimately drew Bach into the circle of the Prussian court. However, it was not until 1747 that he was received by that versatile sovereign at Potsdam, although Frederick had repeatedly expressed a desire for such an encounter. We are told that such was the King's excitement and eagerness on that historic evening that Bach was summoned to the royal presence immediately on his arrival, in all the soil and disarray of travel. One of the concerts in which the flute-playing Frederick delighted was then in progress, but the coming of Bach put an end to it. Later, some say on the following evening, the King asked Bach to extemporize a six-part fugue on a subject which he gave him. On his return to Leipzig the composer set down on paper a three-voice and a six-voice fugue on the King's subject and, adding a trio for flute, violin and clavier, dispatched the gift to Frederick with the dedication (dated July 7, 1747) to "a sovereign admired in music as in all other sciences of war and peace."

To each these fugues Bach gave the name of that form's immediate precursor the ricercare (from the Italian ricercare, to search, or make research). The word was used by Bach for the following inscription, which he set down as a motto for his music: "Regis Jussu Cantio et Reliqua Canonica Arte Resoluta".

Of both the six-part fugue played this evening, and the three-part fugue, Parry says somewhat condescendingly; "They may be said at once not to trespass at all in the direction of what is called fugal science. There is no stretto in either of them "

Overture to "A Midsummernight's-Dream" — FELIX MENDELSSOHN

(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847.)

Unquestionably the most important orchestral work ever written by a composer under twenty, this Overture, composed midway in Mendelssohn's eighteenth year, once drew from Sir George Alexander Macfarren the comment "that no one piece of music contains so many points of harmony and orchestra-

tion that had never been written before as does this, and they have none of them the air of experiment, but seem all to have been written with certainty of their success."

With the title "Overture to a Comedy" this work, actually inseparable in our minds from Shakespeare's play, might well pass as a piece of "absolute" music. Yet without any forcing of the programmatic note, how clearly and deftly does the youthful Mendelssohn present to us the fairies, the lovers, the Bergamask dancers and even Bottom's bray (a descending fourth for the ophicleïde, now replaced by a tuba and with some loss of graphicness).

Poem and Dance — QUINCY PORTER

(Born at New Haven, Conn., February 7, 1897.)

Regarding this "Poem and Dance", the first orchestral composition by the new Dean of the New England Conservatory of Music to come to performance in Boston, Mr. Porter himself has supplied the following information:

"This composition was written to be performed at the summer concerts of the Cleveland Orchestra, 1932, on which occasion the composer conducted. The two sections are played without stop, but are sharply contrasted in mood, the first being meditative or brooding in character, the last being decidedly more exuberant. There is quite a bit in common between the musical ideas used in both sections, though their treatment is contrasting. The first four notes of the Poem are used in a thematic way during this movement, but form a rhythmical figure much used in the last as accompaniment. The answer, occurring in the second bar in the oboes and English horn, comes also at the very beginning of the Dance, this time in the trumpets. The melody which begins in the third bar in the horn is used as the chief other melodic material of the Poem, and also returns in the Dance at a quiet point about two thirds of the way thru in a trumpet with jazz mute. The chief melodic idea of the Dance is new. There is a sort of tap-dance rhythm executed on the snare drum, which continues through much of the Dance."

First and Second movement from Symphony no. 2, in B-flat major, op. 57 — VINCENT D'INDY

(Born at Paris, March 27, 1851; died there December 2, 1931.)

If we may eliminate Berlioz as a composer of tone poems, not of true symphonies, and dismiss Franck as a Belgian, we will find Vincent D'Indy

emerging as the greatest symphonist of France. Of d'Indy's three works in the symphonic form only the "Symphony on a Mountain Air", for orchestra and piano, composed in 1886, and the Second Symphony, written in 1903-1904, are of outstanding importance. The Third, "De Bello Gallico", produced in 1918, is more interesting as a patriotic than as a musical document.

It was D'Indy's symphonic procedure, inspired by the "cyclic form" of his master, Franck, to give unity to a work in several movements by using the same material, with suitable modifications, in each. Thus in this Second Symphony the arresting phrase of four notes (B-flat, D-flat, C, E), announced immediately by the lower strings and harp, is present in one form or another in each of the four movements. After the slow introduction in which this motive is developed there comes the expected vigorous movement in the orthodox sonata form. The second movement, Andante moderato, is based upon two sharply contrasted themes.

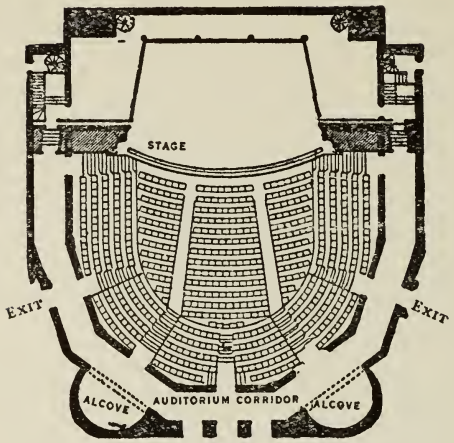
Concerto no. 2, in G minor, op. 22 — CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921)

Best known and best liked among the five piano-concertos of Saint-Saëns this in G minor, though a comparatively early work, is one of the freshest and most effective of his compositions in any form. Not the piano but the kettle-drums begin the second movement, an Allegretto scherzando in E-flat major, announcing the rhythm of the principal theme which is then given out by the soloist. The graceful second theme is sung by bassoons, violas and violoncellos, against a lilting piano-accompaniment. In the final Presto the solo instrument again has the first word, giving out the chief theme, first in G minor, and soon afterward in B-flat major. The second subject, a decisive melody proclaimed by the piano against woodwind chords, reappears in the brilliant closing passage, played by all the strings in four octaves, fortissimo.

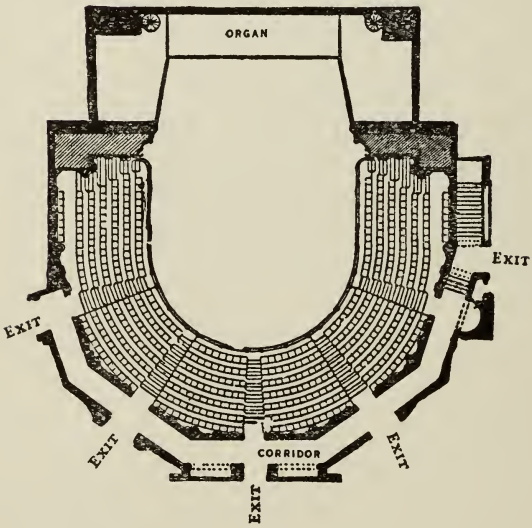
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, December 3, 1938 at 1:05 o'clock

Recital Hall

Student Recital

PROGRAM

Handel . . . . . Rect. and Air from the Messiah:
Comfort ye my people
Thou shalt break them
Gordon Stacy (Worcester)
Dolores Rodriquez, accompanist

Schubert . . . . . An die Musik
Massenet . . . . . Ovre tes yeux bleus
Strauss. . . . . Zueignung
Hazel Leland (Boston)

Massenet . . . . . Aria from Hérodiade:
Il est doux, il est bon
Betty Walsh (Brookline)

Handel. . . . . Hear me, ye winds and waves
John Sadler (Malden)

Handel-Bibb. . . . . Aria from Ottone:
Vieni O figlio
Hahn. . . . . Trois jours de vendanges
Ruth Miller (Mattapan)
Linnet Pelosi, accompanist

Bizet . . . . . Aria from Carmen:
La fleur que tu m'avais jetée
Frank Albanese (Somerville)

Falla . . . . . Danse rituelle du feu
Jean Stark (Osterville)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

DRAMATIC PROGRAM

GIVEN BY

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE UP

IVARD STRAUSS

ORCHESTRA UNDER THE DIRECTION OF

LOUIS RUGGIERO

JORDAN HALL

FRIDAY AND SATURDAY, DECEMBER NINTH AND TENTH

1938

AT EIGHT O'CLOCK

PROGRAM

I.
SCENE FROM "TOVARICH"

A comedy in three acts

by

JACQUES DEVAL

English adaptation by Robert E. Sherwood

Originally played in London by Sir Cedric Hardwicke

CHARACTERS

Grand Duchess Tatiana Petrovna . . . . . Jacqueline Hall
Prince Mikail Alexandrovitch Ouratieff . . . . Frank Rossi

SCENE: A room in the Hotel du Quercy
in the Rue de la Glacière in Paris

The curtain will be lowered a moment to show
the passage of time.

II.
SCENE FROM "THE SECOND MRS. TANQUERAY"

A tragedy

by

SIR ARTHUR PINERO

CHARACTERS

Paula Tanqueray . . . . . Doris Gilbert
Aubrey Tanqueray . . . . . Charles Zambello
Ellean Tanqueray . . . . . EileenMcGorty
Hugh Ardale . . . . . Frank Rossi
Maid . . . . . Anahid Desdegule

SCENE: Drawing-room of the Tanqueray home

This play was made famous by Mrs. Pat Campbell

III.
"A SEAT IN THE PARK"

An interlude in one scene

by

SIR ARTHUR PINERO

CHARACTERS

Miss Beechcroft . . . . . Doris Gilbert
Mr. Postlethwaite . . . . . Ivard Strauss

SCENE: Hyde Park, London

IV.

"LADY PRECIOUS STREAM"

Act I.

An old Chinese play done into English according to its traditional style

by

S. I. Hsiung

The first production of the play took place at the Little Theatre, London on November 27, 1934.

CHARACTERS

His Excellency Wang Yun, the Prime Minister	Lewis Schwatlo
Madam Wang, his wife	Rosalie Zolloto
Su, the Dragon General, their eldest son-in-law	Hector Pimentel
Wei, the Tiger General, their second son-in-law	Gordon Stacey
Golden Stream, their eldest daughter	Nancy Hickman
Silver Stream, their second daughter	Sara J. McDowell
Precious Stream, their third daughter	Geraldine Graves
Her maid	Sabina Tynan
Hsieh Ping-Kuei, their gardner	Edmund Jeffrey
Three Suitors	Freedom Berry Richard Powers Leo Langelier
Two Attendants	Richard Poston John Shockrow
The Property Man	Ivard Strauss

Scene: The garden of His Excellency, Wang Yun

All plays are produced by special arrangement with Walter Baker Company of Boston.

Scenery and Properties by the Scenic Art Studios.

Lighting under the direction of R. T. Ayers.

Costumes designed and made by Leverett Peters of the Museum School of Fine Arts. Mr. Peters won the traveling scholarship in Europe the past season.

Musical Program

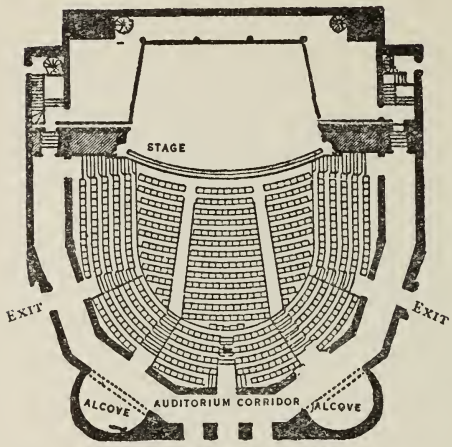
Gounod	La Reine de Saba
Ponchielli	Dance of the Hours
Borodin	Polevetzian Dances
Ziehrer	Vienna Beauties Waltz
Arnold Chaitman	Overture to "Lady Precious Stream"

(Conducted by the composer)

"Night Must Fall", the next production by the Department of Drama will be given in Recital Hall, January 27 and 28. Weekly matinees of varied programs will be given from February first to June first.

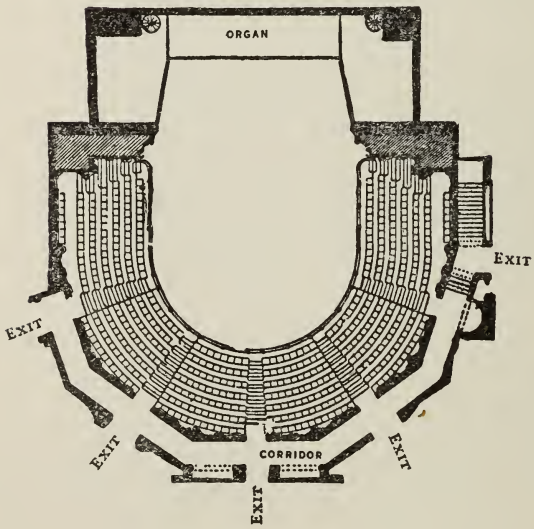
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, December 10, 1938 at 1:05 o'clock

Recital Hall

Student Recital

Program

Mozart . . . . . Aria from Don Giovanni:
Batti, batti
Ruth Gevalt (W. Roxbury)
Dolores Rodriguez, accompanist

Mozart . . . . . Duet from Le Nozze di Figaro:
Sull ' Aria
Ruth Gevalt (W. Roxbury)
Lucile Olmstead (Boston)
Dolores Rodriguez, accompanist

Brahms . . . . . Intermezzo in B flat minor,
Op. 117, # 2
Violet Nardone (Newton)

Massenet . . . . . Aria from Herodiade:
Il est doux, il est bon
Betty Walsh (Brookline)

Mozart . . . . . Duet from Don Giovanni:
La ci darem la mano
Massenet . . . . . Duet from Thais:
Oasis
Lucile Olmstead (Boston)
John Morse (Waban)

Debussy. . . . . La plus que lente, for violin
Mary Sawyer (Malden)
Irene Prevost, accompanist

Handel-Bibb. . . . . Aria from Ottone:
Vieni o figlio
~~Hahn . . . . . Trois jours de vendanges~~
Ruth Miller (Mattapan)
~~Linnet Pelosi, accompanist~~

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, December 15, 1938 at 4:04 o'clock

Recital Hall

Student Recital

PROGRAM

Behrend . . . . . The old scissors grinder
Madelyn Boyd (San Diego, Calif.)

Mercadante. . . . . Soave immagine
Beverly Hargleroad, Omaha, Nebr.

Massenet. . . . . A night in Spain
Tosti . . . . . Ti rapirei
David Forman (Revere)

Braga . . . . . Aria from Reginella:
Bella del suo sorriso
Roger F. Hequembourg (Frederica, N.Y.)

Bridge. . . . . Rosemary
Jean Kingery (Winnetka, Ill.)

Gounod. . . . . Aria from Faust:
La parlate d'amor
Margaret Pagano (Worcester)

Salvatore Rosa. . . . Star vicino al bel idol
Vado ben spesso
Salvatore Panzera

Mason and Hamlin pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, DECEMBER 16, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

BACH . . . . . Concerto in D minor, for two Violins and Pianoforte

Vivace
Largo, ma non tanto
Allegro

JOHN CARDOSA (Central Falls, R. I.)
RICHARD HAGOPIAN (Cambridge)
HUMBERTO ANDRADE (New Bedford)

MASSENET . . . . . Aria from HERODIADE: Il est doux, il est bon
GOUNOD . . . . . Aria from CINQ-MARS: O splendida notte

BETTY WALSH (Brookline)

BRAHMS . . . . . Ballade in G minor, op. 118

ETHEL POTTS (Willsboro, N. Y.)

SAINT-SAËNS . . . . Fantaisie, for Violin and Harp

CLARA DE MATTIA (West Medford)
OLIVIA HALL (Cambridge)

DONIZETTI . . . . Aria from LUCREZIA BORGIA: Com'è bello

GERTRUDE McKINLEY (Waban)

BRAHMS . . . . . Die Mainacht
WAGNER . . . . . Aria from DIE WALKÜRE: Siegmund's Liebeslied

CHAIM CARDON (Boston)

CHOPIN . . . . . Nocturne in F♯ minor, op. 48, no. 2
Scherzo in C♯ minor, op. 39

VIRGINIA VINCENT (Concord, N. H.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, December 17, 1938 at 1:05 o'clock

Recital Hall

Student Recital

Program

Mozart . . . . . Allegro and Andante from the Pianoforte Sonata
Lillian Sagik (Brookline)

Debussy. . . . . Le chevelure
Gluck. . . . . Aria from Paride ed Elena: O del mio dolche ardor
Clara Mitchell (New Briton, Conn.)

Caracciolo . . . . . Spanish Dance
Virginia Jean Murphy (Medford)

Mendelsschn. . . . . On wings of music
Gounod . . . . . Au printemps
Nanine Schwarz (Marblehead)

Handel . . . . . Hear me, ye winds and waves
Kenneth Jewett (Somerville)

Massenet . . . . . Aria from Herodiade: Il est doux, il est bon
Barbara Lindbladh (Watertown)

Chasins. . . . . Nocturne in G minor, Op. 6 No. 1
Dohnanyi . . . . . Rhopsody in C maj. Op. 11
Florence Holland (Allston)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, January 7, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Beethoven . . . . . Rondo from the Pianoforte Sonata in C minor, Op. 13
Sylvia Rubin (Chelsea)

Chopin . . . . . Nocturne in E major Op. 62, No 2
Gwendolyn d'Hemecourt (Boston)

Lecuona . . . . . Malagueña
Rhoda Zaiger (Dorchester)

Wieniawski. . . . . Romance in B flat major, for Violin
Angelo Alabiso (E. Boston)
Ida Bardwell, accompanist

Glinka-Balakerew. . . The Lark
Dorothy Levine (Roxbury)

Chopin. . . . . Nocturne in C minor, Op. 48, No. 1
Alice Make (Worcester)

Debussy . . . . . La fille aux cheveux de lin
Sutherland Parker (Orange, N.J.)

Beethoven . . . . . Allegretto and Rondo from the Pianoforte Sonata in E major Op. 14, No. 1
Alexandra Nurczynska (Dorchester)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, January 12, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Scarlatti . . . . . O cessarte di piagarmi
Caldare . . . . . Sebben, Crudele
Pergolesi . . . . . Se tu m'ami
Clara M. Shedd (Wakefield)

Caracciolo. . . . . Four Duets
Gretchen Kinder (La Crosse, Wis.)
Prisiclla Martenson (Middleboro)

Widor . . . . . Pastorale, from the Organ Symphony in G
Lucille Chandler (No. Quincy)

Mendelssohn . . . . . Air from Elijar: Hear ye Israel
Gertrude McKinley (Waban)

Mendelssohn . . . . . Grave-Adagio Allegro Maestoso e vivace from the Sonata in C minor for Organ
Harold Beal (Newburyport)

Gounod . . . . . Aria from Cinq-Mars: O splendida notte
Margaret Pagano (Worcester)

Gounod . . . . . Medje
Salvatore Panzera (Worcester)

Verdi. . . . . Aria from La Traviata: Ah, fors' e lui
Eleanor Steber Bilby (Boston)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, JANUARY 13, 1939, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

BEETHOVEN . . . . First movement of the Pianoforte Sonata in E♭ major, op. 27, no. 1

HELEN MARETTI (Dorchester)

SCHUMANN . . . . First movement of the Sonata in A minor for Violin and Pianoforte, op. 105

NORMAN SODERSJERNA (W. Roxbury)
HETTY PREBLE (Boston)

DUBOIS . . . . . Les abeilles

ISABELLE SANDS (Winter Haven, Fla.)

BRUCH . . . . . Aria from DAS FEUERKREUZ: Ave Maria Königin

MEYERBEER . . . . Aria from DINORAH: Ombra leggiera

MILDRED MESSER BURNETT (Newton Center)

CONVERSE . . . . Prelude

ALICE MAKI (Worcester)

BACH-WINTERNITZ . Menuet
KOLAR . . . . . Humoreske, no. 3
SUK . . . . . Appassionata
} for violin

LYDIA HINCKLEY WOODS (Cambridge)
DONALD CURRIER, accompanist

CHOPIN . . . . . Nocturne in C♯ minor, op. 27
Scherzo from the Pianoforte Sonata in B♭ minor, op. 35

HELEN CANTERBURY (Searsport, Me.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, January 14, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Mozart . . . . . Rondo in D major
Paradies . . . . . Toccata
Edwin L. Francis (E. Boston)

Pergolesi. . . . . Se tu m'ami
Scarlatti. . . . . O cessate di piagarmi
Lotti . . . . . Pur di cesti, boca bella
Ruth Gevalt (W. Roxbury)

Rachmaninov. . . . . Polichinell
Eleanor Long (Somerville)

Mozart . . . . . Aria from Marriage of Figaro:
Voi che sapete
Mozart . . . . . Alleluja
Florence Hutchins (Boston)

Cassadó. . . . . Aragonesa
Robert Cartwright (E.Liverpool, Ohio)

Rosa. . . . . Star Vicino
Puccini. . . . . Aria from Tosca:
Vissi d'arte
Hazel Leland (Brookline)

Debussy. . . . . Arabesque
Martha Friberg (Worcester)

Bach. . . . . Prelude and Fugue in C minor
No.2, Bk. I
Gigue from the 5th French
Suite in G major
Saul Podolsky (Dorchester)

Mason and Hamlin Pianoforte

New England Conservatory of Music

JORDAN HALL

Monday evening, January 16, 1939, at 8:15 o'clock

ORGAN RECITAL

by

HOMER HUMPHREY

OF THE FACULTY

PROGRAM

In Memoriam

ALBERT WILLIAMS SNOW

J. S. Bach . . . . Two Chorale Preludes:
"Schmücke dich, o liebe Seele"
"Valet will ich dir geben"

César Franck . . . Grande Pièce Symphonique, op. 17

Andantino serioso—Allegro non troppo e maestoso
Andante—Allegro—Andante
Allegro non troppo—Andantino—Allegro non troppo—Allegro—Poco Lento—Andante
Molto piu Largo

L. Vierne . . . . "Étoile du soir"

Rheinberger . . . Intermezzo

Bossi . . . . . Scherzo in G minor, op. 49, no. 2

S. Karg-Elert . . . Canzone, op. 46

J. S. Bach . . . . Toccata in F major

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. ˙ .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. ˙ .

JORDAN HALL

JANUARY THE TWENTY-FIFTH

1939

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOIST: ELIZABETH CROUSE, *violinist*

ORGANIST: CARL McKINLEY, *of the Faculty*

The next concert by the Conservatory Orchestra, which will be conducted by Quincy Porter, Dean of the Faculty, will be given on Wednesday evening, February fifteenth.

PROGRAM

In Memoriam

ALBERT W. SNOW

A MEMBER OF THE FACULTY 1925–1939

SAINT-SAËNS . . . Adagio from the SYMPHONY in C minor, no. 3, for orchestra and organ

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LALO . . . . . Three movements of the SYMPHONIE ESPAGNOLE, for violin and orchestra

I. Allegro non troppo
IV. Andante
V. Rondo (allegro)

DEBUSSY . . . . . Two entr'actes from PELLÉAS ET MÉLISANDE

WAGNER . . . . . Overture and Bacchanale from TANNHÄUSER

Program notes by Warren Storey Smith, of the Faculty

Adagio from the Symphony in C minor, no. 3 — CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921.)

Saint-Saëns composed this, his most important symphonic work, for the London Philharmonic Society, and it was first played at a concert of that orchestra on May 19, 1886. Like its composer's Fourth Piano Concerto, this Symphony runs in but two divisions, although the customary four movements are in reality present. A brief Allegro precedes the opening Allegro Moderato, and hints at its chief theme. This latter section is cut short in its development and leads directly into the slow-movement proper, Poco Adagio, in D flat, in which the organ, here making its first appearance in the Symphony, is used almost uninterruptedly as a background for the orchestral voices.

SYMPHONIE ESPAGNOLE, for Violin and Orchestra, op. 21 — EDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

This "Spanish Symphony" was first performed at a Châtelet concert in Paris, February 7, 1875, and Pablo de Sarasate, to whom the work is dedicated, was the violinist. Hearing the piece some three years later Tchaikovsky wrote thus discerningly of the music, in a letter to his benefactress, Mrs. Von Meck:

"Do you know the 'Symphonie espagnole' by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate . . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Delibes and Bizet he shuns carefully all that is *routinier*, seeks new forms without wishing to be profound, and cares more for musical beauty than for the traditions as the Germans care. The young generation of French composers is truly promising."

Of the five movements only the first, Allegro non troppo, D minor, 2-2; the fourth, Andante, D minor, 3-4; and the last, Rondo Allegro, D major, 6-8, are performed at this evening's concert.

Entr'actes from Pelléas et Mélisande — CLAUDE DEBUSSY

(Born at St. Germain-en-Laye, August 22, 1862; died at Paris, March 26, 1918.)

Debussy's single opera, *Pelléas et Mélisande*, after the play of Maeterlinck, was first performed at the Paris Opéra-Comique on April 30, 1902. Although the origins of *Pelléas* may be discovered in the *dramma per la musica* of the early seventeenth century Italians and in the music dramas of Wagner, neither Peri nor Monteverdi nor the composer of *Tristan* could have conceived of an opera wholly devoid of vocal melody. On the other hand, though the relative

importance of Debussy's orchestra is greater even than that of Wagner, we find in *Pelléas* none of the symphonic development which makes large sections of *Tristan*, *Die Meistersinger* and the *Ring* readily playable as concert excerpts. Debussy's orchestral commentary is fragmentary and restrained. There is more reliance upon color, harmonic and orchestral, than upon melody, in place of which come brief but often exceedingly poignant melodic phrases. But thanks to the great number of scenes in the opera and to Debussy's wise decision to connect them by entr'actes, there are many pages in the score designed for orchestra alone, several of which have been included by Mr. Goodrich in the Suite played this evening.

For suitable beginning eomes the brief prelude to Act I. The opening motive (in the Dorian Mode) is that of the forest, in which Golaud who has lost his way comes upon Mélisande, who likewise has lost hers. Woodwinds announce the strongly rhythmed motive of *Fate* and an oboe sings the theme associated with the unhappy heroine. The first entr'acte leads to a scene in Golaud's castle, in which Queen Geneviève, mother of Golaud, reads a letter addressed by him to his half-brother, Pelléas, telling of his marriage to Mèlisande and of their imminent arrival. A second interlude leads to a scene laid outside the castle. Mélisande and Geneviève are walking in the garden, later joined by Pelléas who announces, to Mélisande's distress, that he must go away for a time. The curtain falls on an orchestral dissonance left unresolved.

The introduction to Act II paves the way for an episode of rare charm. The day is oppressively hot, and Pelléas and Mélisande have sought the cool of the fountain and the shade of the trees which overspread it. Toying with her wedding ring Mélisande rashly casts it into the air and it falls into the depths of the well. The next interlude leads to a second scene within the castle. Golaud, wounded in the hunt, is tended by the now greatly perturbed Mélisande who, in spite of Pelléas' injunction to tell only the truth, cannot explain to her husband's satisfaction the loss of the ring. After still another entr'acte (the last to be heard in the present sequence) we are brought to the final scene of Act II. Pelléas and Mélisande have found their way to a dark grotto. As the moon breaks through the clouds three aged beggars are seen sleeping against the rocky ledge With the sudden and quiet departure of Pelléas and Mélisande this orchestral arrangement ends.

Overture and Bacchanale from *Tannhäuser* RICHARD WAGNER

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

In 1870 Wagner was vouchsafed the long desired opportunity of having his "Tannhäuser" performed at the Paris Opéra, and, although just freed from the enormous mental and physical labor of composing *Tristan und Isolde* and harassed by a thousand cares, he set himself to rewriting a portion of the music that he had made some fifteen years before and which he now, with two-thirds of the *Ring* as well as *Tristan* behind him, had completely outgrown.

That other portions of *Tannhäuser* would have profited by a like over-

hauling no candid critic of Wagner could deny, but the composer himself was chiefly disturbed by the deficiencies of the Bacchanale and of the ensuing duet between Tannhäuser and Venus. And, save for some trifling alterations in the second act, it was to this opening scene of the first that he devoted his attention.

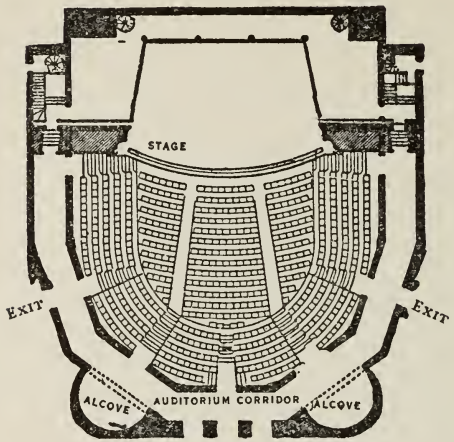
Ironically enough, as it happened, the new music, through its increased complexity, only stood in the way of the opera's success with the Parisian public, which found even the earlier Wagner all but incomprehensible. Furthermore it was the presence of the ballet—that is to say, the Bacchanale— in the first act, rather than in its accustomed place in the second, that so enraged the members of the famous Jockey Club and finally brought about the opera's downfall in the French capital.

To gain continuity and to offset the greatly increased length of the Bacchanale and the subsequent duet Wagner, in the so-called Paris version, dropped the closing pages of the Overture, with the triumphant return of the Pilgrims' Chorus, and passed directly into the first scene. A comparison between the Venusberg music that still remains in the Overture and the later Bacchanale will give an inkling of what Wagner accomplished in this significant and insufficiently appreciated revision of his opera.

In this performance, as in the theatre, the seductive voices of the Sirens will be heard off-stage.

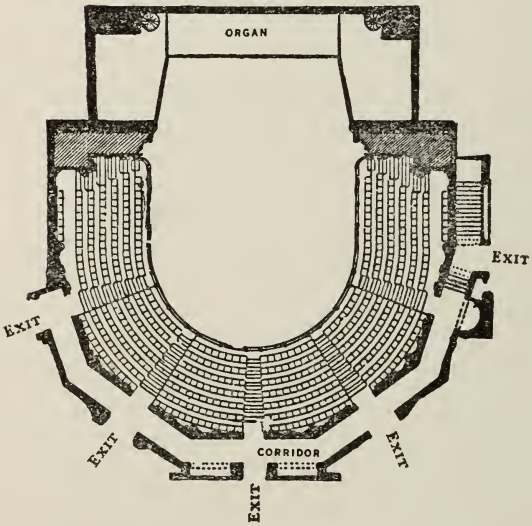
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, January 26, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Simon . . . . . Wielow Echoes, for trumpet
Wilfred Hargreaves (E.Dedham)
Frank Alexik, accompanist

Chopin. . . . . Etude: in C# minor
in C minor, Op. 25
Frances Mains (Brighton, Me.)

McDowell. . . . . Thy beaming eyes
Whelpley. . . . . I know a hill
Chadwick. . . . . O let night speak of me
William B. Terrill (R.I.)

Bloch . . . . . Nigun)
De-Falla. . . . . Dance Espagnole) for violin
Victor Alpert (Roxbury)

Schumann. . . . . Symphonic etudes, Op. 13
Helen Barrett (Medford)

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Thursday evening, January 26, 1939, at 8:15 o'clock

TRIO RECITAL

by

EINAR HANSEN, *violinist*

VIRGINIA STICKNEY SNOW, *violoncellist*

JEANNETTE GIGUÈRE, *pianist*

PROGRAM

Brahms . . . . Trio in C minor, op. 101

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Saint-Saëns . . . . Trio in F major, op. 18

Allegro vivace
Andante
Presto
Allegro

Dvořák . . . . . Trio in B♭ major, op. 21

Allegro molto
Adagio molto e mesto
Allegretto scherzando
Allegro vivace

Steinway Pianoforte

JORDAN HALL

FRIDAY EVENING, JANUARY 27, 1939, AT 8:15 O'CLOCK

ORGAN RECITAL

by

EDWARD W. JENKINS

L.T.C.L.

Assisted by

PAUL L. NEAL, *Baritone*

PROGRAM

MUFFAT . . . . . Toccata in C minor

MR. JENKINS

HANDEL . . . . . Thanks be to Thee

MR. NEAL

BACH . . . . . Choral Prelude: Gott Vater in Ewigkeit
(Kyrie, God, the Eternal Father)

Prelude and Wedge fugue in E minor

MR. JENKINS

Intermission

PIERNÉ . . . . . Scherzando

REGER . . . . . Benedictus

MR. JENKINS

DVOŘÁK . . . . Biblical Songs:

Hear my prayer, O Lord
God is my Shepherd
I will sing you songs of gladness

MR. NEAL

Improvisation, in form of a sonata movement, on given subjects.

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

AN EVENING OF TRAGEDY

given by

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE-UP

IVARD STRAUSS

MUSICAL PROGRAM

by

BALDWIN TRIO

RECITAL HALL

FRIDAY AND SATURDAY, JANUARY 27th, AND 28th

1939

AT EIGHTH O'CLOCK

PROGRAM

I.

"SABOTAGE"

A tragedy in one act, translated from the French

by

ANDRE TRIDON

CHARACTERS

Pierre Chogneau, an electrician . . . . . Charles Zambello
Angele, his wife . . . . . Edith Edwards
Dr. Margy . . . . . Frank Rossi
Madame Raube, a neighbor . . . . . Rosalie Zolloto
Little Jeannot . . . . . William Duhey

SCENE: Paris

TIME: the present, nine o'clock in the evening

II.

GLIMPSES FROM "NIGHT MUST FALL"

A tragedy in three acts

by

EMLYN WILLIAMS

CHARACTERS

Mrs. Bramson . . . . . Barbara Douglas
Olivia, her niece . . . . . Doris Gilbert
Dan . . . . . Russell Perham

SCENE: Mrs. Bramson's cottage

The curtain will be closed to show passing of time.

III.

"SUBMERGED"

A tragedy in one act

by

H. S. Cottman and L. Shaw

CHARACTERS

Dunn, the lover . . . . . Richard Poston
Shaw, the dreamer . . . . . Lewis Schwatlo
Brice, the coward . . . . . Frank Rossi
McAndrews, the commander . . . . . Russell Perham
Nabb, the cockney . . . . . Hector Pimintel
Jorgson, the bully . . . . . Charles Zambello

Scene: A forward compartment in a wrecked and submerged submarine

All plays are produced by special arrangement with Walter Baker Co. of Boston

All the sets are designed and executed by students of the department.

Musical Program

by

Baldwin Trio

Lillian Rosen . . . . Pianist
Adelaide Hubbard . 'Cellist
Dorothy Rosenberg . Violinist

Weekly matinees of varied programs will be given from February first to June first on Friday afternoon in Recital Hall.

Next evening program will be scenes from Shakespeare.

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 4, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Beethoven . . . . . Andante from the Pianoforte Sonata in G minor

Rachmaninov . . . . . Prelude in C# minor

Miriam Goldman (Everett)

Vivaldi . . . . . Concerto for three violins and pianoforte

Allegro moderato

Andante

Allegro

C.Vollmer Hetherington (Fall River)

Ewald Krauklin (Methuen)

Donald March (Lakewood, R.I.)

Mary Bell Marshall (Texarkana, Ark.)

Wilson . . . . . Phyllis has such charming graces

Dolmetch . . . . . Have you seene but a whyte lillie grow

Wilson . . . . . Shepherd! Thy demeanor vary

Lucile Olmstead (Boston)

Dolores Rodriguez, accompanist

Beethoven . . . . . Romance in F, for violin

C. Vollmer Hetherington (Fall River)

Mary Bell Marshall, accompanist

César Franck . . . . La procession

Saint-Saëns. . . . . Aria from Macabre: La danse

John Morse (Woburn)

Dolores Rodriguez, accompanist

Respighi . . . . . Intermezzo in E major

Rose Bongiovanni (Brighton)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, February 9, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Simon . . . . . Willow Echoes, for trumpet
Wilfred Hargreaves (E.Dedham)
Frank Alexik, accompanist

Bach. . . . . Prelude and Menuett from the Partita in B flat major
Lucy Greenstein (Boston)

MacDowell . . . . . Thy beaming eyes
Whelpley. . . . . I know a house
Chadwick. . . . . O let night speak of me
William B. Terrill (W.Barrington,R.I.)

Gluck . . . . . Aria from Elena e Paride: Spiagge amate
Debussy . . . . . Romance
Marion Finley (Brighton)

Chopin. . . . . Nocturne in E flat, Op. 9, No. 2
Harold Bourdon (Cambridge)

Gluck . . . . . Di questa cetra in seno
Dupont. . . . . Chanson des noisettes
Lillian Jones (Los Angeles, Cal.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 11, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Bach . . . . . Two part Invention in F major
Barbara Anne Babcock (Watertown)

Schubert . . . . . Impromptu in E flat major
Jeannette Shapiro (Worcester)

Chopin . . . . . Nocturne in E flat major,
Op. 9, No. 2
Beatrice Vaitiekus (Worcester)

Grieg. . . . . Two humoresks in G# minor and
D major
Elsa Nelson (Jamaica Plain)

Brahms . . . . . Intermezzo in D flat major
Op. 117, No. 2
J. Cornelia Dickerson (Culber, Ind.)

Chopin . . . . . Nocturne in B major Op. 62,
No. 1
Dorothy Kellb (Beverly)

Beethoven. . . . . Pianoforte Sonata in G major
Op. 14, No. 2
Allegro
Andante
Assai allegro
Takouhi Chorbajian (Medford)

Masno and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

CONCERT

by

THE CONVERSE CLUB

GEORGE W. BROWN HALL

FEBRUARY THE THIRTEENTH

1939

THE CONVERSE CLUB

STANLEY HASSELL, *Conductor*

Officers

John Ohanian,	*President*
Alfred Soule,	*Vice-President*
Dorothy Rosenberg,	*Secretary*
Malcolm Hall,	*Treasurer*
George Nicoloff,	*Librarian*

Dorothy Rosenberg, *Violin*

A Programme of Works for Chamber Orchestra

HANDEL . . . . . Suite from the Water Music
arranged by Hamilton Harty

1.	Allegro	4.	Hornpipe
2	Air	5.	Andante
3,	Bourrée	6.	Allegro deciso

CONVERSE . . . . . Prelude and Intermezzo, for two trumpets, horn, trombone, baritone and tuba

BOWER MURPHY
HARRY HERFORTH
FRANKLIN WOODBURY
FRANK BEMIS
} *Trumpets*

JOSEPH FRENI, *Horn*
FRANCIS CULLEN, *Trombone*
LOUIS COUNIHAN, *Baritone*
CHESTER ROBERTS, *Tuba*

PORTER . . . . . Dance in Three Time for Chamber Orchestra

HINDEMITH . . . . A Hunter from Kurpfalz Riding through the Green Wood,
for strings and wind

Broad, majestic
Lively

MOZART . . . . . Concerto for Violin in D major (K. 218)

DOROTHY ROSENBERG, Soloist

Allegro
Andante cantabile
Rondo

IBERT . . . . . Divertissement for Chamber Orchestra

Introduction
Cortège
Nocturne
Valse
Parade
Finale

THE CONVERSE CLUB

STANLEY HASSELL, *Conductor*

First Violins

Dorothy Rosenberg
Frank Corsaro
Clara De Mattia
Jules Payment
John Ohanian
Walter Spolar

Second Violins

Alfred Soule
David Bloom
George Nicoloff
Louis Ugaldi

Violas

Victor Alpert
Arlington Visscher
Arnold Chaitman

Violoncellos

Adelaide Hubbard
Audrey Macdonald
Kenneth Dean

Bass

Mary Conlon

Flutes

Malcolm Hall
Daniel Leary

Oboes

Mary Carney
Joseph Rizzo

Clarinets

Pasquale Cardillo
Orville Cramer

Bassoon

Clyde Bennett

Horns

Joseph Freni
Herbert Russcol

Trumpets

Frank Bemis
Franklin Woodbury

Trombone

Francis Cullen

Percussion

Joseph Leavitt
Victor di Stephano

Piano

Ford Montgomery

NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. ˙ .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. ˙ .

JORDAN HALL

FEBRUARY THE FIFTEENTH

1939

THE CONSERVATORY ORCHESTRA

Conducted by

QUINCY PORTER, *Dean of the Faculty*

Mason and Hamlin Pianoforte

PROGRAM

GLUCK-WAGNER . . Overture to IPHIGENIA IN AULIS

PAUL CRESTON . . . THRENODY

ERNEST BLOCH . . . CONCERTO GROSSO
for string orchestra with piano obbligato

1. Prelude
2. Dirge
3. Pastorale and Rustic Dances
4. Fugue

PIANOFORTE: MARY BELL MARSHALL

BRAHMS . . . . . Symphony No. 1, in C minor, op. 68

Un poco sostenuto—allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—piu andante—allegro non troppo, ma con brio

Program notes by Warren Storey Smith, of the Faculty

Overture to the opera *Iphigenia in Aulis*

CHRISTOPH WILLIBALD (RITTER VON) GLUCK

(Born at Waidenwang, Upper Palatinate, July 2, 1714; died at Vienna, November 25, 1787.)

Iphigenia in Aulis was the first of the operas which Gluck wrote for Paris, whither he had been called by his charming compatriot, Marie Antoinette. The première took place on April 19, 1774, thus missing by just a year the honor of coinciding with a momentous event in American history.

The plot of *Iphigenia* is a simple one. The Greeks, sailing against Troy, are becalmed at Aulis. Calchas, the seer, declares that Iphigenia, daughter of Agamemnon, must be offered as a sacrifice to propitiate Diana. The goddess herself, however, is differently minded, and carries off the intended victim in a cloud to Tauris

The Overture, accounted the chief among Gluck's orchestral pieces, is connected with the opening scene of the opera. Two concert-endings have been made for it, one attributed to Mozart and one the work of Wagner. The latter, played at this concert, consists of thirty-three measures and is based strictly upon Gluck's own thematic material.

Threnody — PAUL CRESTON

(Born in New York City in 1906.)

Mr. Creston is a good example of a self-taught composer. Though he was associated at one time with the so-called "ultra-modern" group, he has more recently developed a very individual style, of which simplicity and sincerity are notable characteristics. He has already a considerable list of works to his credit, for chamber groups, voice, and orchestra, and these are being performed with increasing frequency. He is at present a holder of a Guggenheim Fellowship, and is working on a symphony. The Threnody, on tonight's program, was composed last year, and this is its first performance in Boston. It was written in memory of his friend, Paul Julian.

Concerto Grosso for String Orchestra and Piano — ERNEST BLOCH

(Born at Geneva, Switzerland, July 24, 1880)

The creative work of Ernest Bloch may be divided into well defined phases. The first of these was eclectic, romantic; the second, to which belong among other works the Rhapsody Schelomo (*Solomon*) and the *Israel* Symphony, deliberately Jewish in feeling; the third, neo-classic. Of late years the composer has reverted at will to his earlier styles.

This Concerto Grosso was written during the spring of 1924 while Bloch was in Cleveland, and was given its first performance by the String Orchestra of the Cleveland Institute, of which Bloch was the director. Mr. Quincy Porter, who was then on the Institute faculty, says that Bloch was really endeavor-

ing to show some of his students that it was unnecessary to be forever searching out new forms for their ideas, but that a classic form could very well clothe music which was new in spirit. This concerto has turned out to be perhaps the most popular of all of his works.

"A short Prelude, almost steel-like in its force and compactness, serves as introduction. The Dirge, tragical and serene at the same time, is immediately followed by a Pastorale of dreamy character, of intense nature feeling, and Rustic Dances, based on old Swiss and French folksongs. The fugue is absolutely regular, almost in old style. It expresses the themes (D minor) in all the voices; then brings them in major—later they come 'inverted' and the 'stretto' presents them in augmentation and in all possible shapes."

At sixteen Bloch left Geneva for several years of study in various European countries. Returning to Geneva, he remained there until 1916 when he came to America, where he was long active both as teacher and as composer. He has now returned to Switzerland, though he has several times revisited this country. He will shortly appear as guest conductor with the Boston Symphony Orchestra.

Symphony No. 1, in C minor, op. 68 — JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms had a wholesome respect for the difficulties and responsibilities that attended the writing of a symphony. An early attempt at the form resulted eventually in the distribution of the movements among other works, one finding its way into the *German Requiem*, another into the Pianoforte Concerto in D minor. In 1876, and in his forty-fourth year, Brahms gave the world his first symphony: no tentative effort, to be condoned on the grounds of inexperience, but a seasoned masterwork. As far back as 1862 he had sketched the first movement, and fourteen years later he could look upon the completed product and find it worthy.

This Symphony did not escape the incomprehension and hostility that greet all significant music, but there were many who immediately recognized its importance, among them Hans von Bülow, who felicitously called it the "Tenth Symphony"; that is to say, a fitting successor to the nine of Beethoven.

Writing in 1854 to the violinist Joachim, long a companion and counselor of Brahms, Schumann inquired whether the young man had yet attempted a symphony, and added; "He should always keep in mind the beginning of the Beethoven symphonies and he should try to make something like them. The beginning is the main thing; if one only makes a beginning, then the end comes of itself."

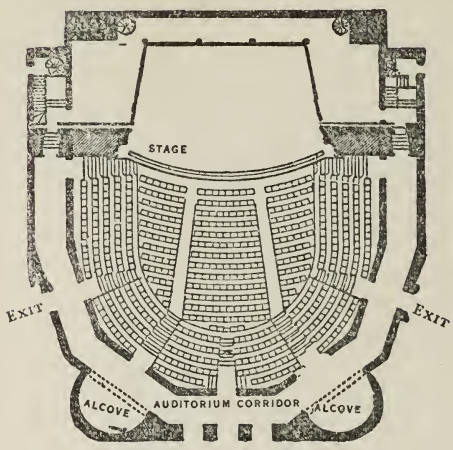
In this C minor Symphony Brahms not only began impressively; he ended imposingly. "From the first notes of this Symphony," writes Lawrence Gilman, "we are aware of a great voice uttering superb poetic speech. The momentous opening. . . . is among the unforgettable exordiums of music." Nor is the power of this introduction dissipated in the *Allegro* that follows.

It has been argued, with some justice, that the two middle movements of this Symphony, a songful *Andante sostenuto* and a graceful intermezzo, *un poco allegretto*, which replaces the customary *scherzo*, hardly accord with the epic character of the first and final divisions. Brahms, in fact, had considered writing a more extended slow movement but refrained lest the symphony as a whole prove too long in consequence.

To the circumstance that Brahms composed the *Finale* while summering in the Bernese Oberland we owe the wildly imaginative introduction with its famous horn call, inspired by the tones of the Alpine horn. As though the contemplation of nature had turned his thought heavenward, the composer follows this romantic episode with a solemn chorale-like proclamation for brass instruments, which reappears as the culminating moment of the coda.

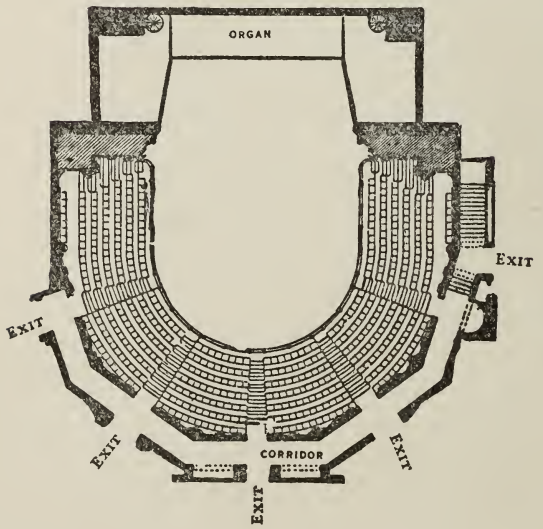
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, FEBRUARY 17, 1939, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

DAQUIN . . . . . Le coucou
SCHUMANN . . . . Soaring, op. 12, no. 2
ALICE MAKI (Worcester)

PUCCINI . . . . . Duet from MADAME BUTTERFLY: Tutti fiore
RUTH OWENS (Leominster)
DIANA OLIVER (Mt. Olive, N. C.)

SCHUMANN . . . . Etudes symphoniques, op. 13
FRANCES MAINS (Bridgton, Maine)

GRIEG . . . . . Ein Schwan
WOLF . . . . . Vorborgenheit
BRAHMS . . . . Meine Liebe est grün
ALBERT HARDY (North Adams)

DEBUSSY . . . . . Suite Pour le Piano
MIRIAM ATLAS (Winthrop)

BACH-WINTERNITZ . Menuet
KOLAR . . . . . Humoreske, no. 3 } for violin
SUK . . . . . Appassionata
LYDIA HINCKLEY WOODS (Cambridge)
DONALD CURRIER, accompanist

CHOPIN . . . . . Scherzo in B♭ minor, op. 31
HETTY PREBLE (Boston)

MASON AND HAMLIN PIANOFORTE

NEW ENGLAND CONSERVATORY OF MUSIC

February 18, 1939 , Saturday afternoon, at 1:05 o'clock

Recital Hall

Student Recital

Program

Bach . . . . . Prelude in F major
Chopin . . . . . Nocturne in E flat, Op. 9
Saima Laycock (Boston)

Rubenstein . . . . . Valse caprice in E flat major
Violet Nardone (Newton)

Tosti. . . . . Vorrei
Veracini . . . . . A pastoral
Vera Sarkesian (Medford)

Reis . . . . . Suite No. 3 in G major for
Violin and Pianoforte
Moderato
Adagio non troppo
Tempo di Bourrée
Florence Smith (Medford)
Robert Cartwright (E.Liverpool, Ohio)

Glinka-Balakerew . . . . .The Lark
Dorothy Levine (Roxbury)

Thomas . . . . . Aria from Mignon:
Gavotte
Hahn . . . . . Trois jours de vendanges
Ruth Miller (Mattapan)

Bach . . . . . Italian Concerto in F major
Allegro
Andante
Presto
Susan Godoy (Brookline)

Mason and Hamlin Pianoforte

SINFONIA ROOMS

Monday Evening, February 20, 1939, at 8:15 o'clock

ALPHA CHAPTER
PHI MU ALPHA SINFONIA

presents a

CANDLELIGHT CONCERT

PROGRAM

Kling . . . . . The Elephant and the Fly
for piccolo, bassoon, and pianoforte

ISABELLE SANDS
CLYDE BENNETT
MALCOLM HALL

Lalo . . . . . Aubade
Charles . . . . . My lady walks in loveliness
MacCathmhaoil . . My Lagan Love

F. BURNS LANGWORTHY
accompanied by WALTER FAUST

Franz Strauss . . . Concerto, op. 8 for Horn

Allegro Moderato

FRED S. WALDRON
accompanied by FORD MONTGOMERY

Lekeu . . . . . Sonate pour piano et violin

Très modéré
Vif et passionné
Très modéré

OTTOLLE MACOMBER
ALFRED SOULE

Carneyro . . . . . Suite for piano

1. Historinha . . . . Nursery Tale
2. Cabra Cega . . . Blind Man Bluff
3. Figura de Passar. . . Transfer Picture

Chopin . . . . . Scherzo op. 31

HUMBERTO ANDRADE

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, February 23, 1939 at 4:05 o'clock

Jordan Hall

Student Recital

Program

Bach . . . . . Prelude and Fugue in C major
John Cartwright (E.Liverpool, Ohio)

Cesar Franck . . . Cantabile, for organ
Jack Miltimore (St. Johnsbury, Vt.)

Bach . . . . . Prelude and Fugue in B flat major
Helen Olson (Worcester)

Widor. . . . . Cantabile from the VI Symphony, for organ
Astri Knudsen (Boston)

Rheinberger. . . . Provencalisch, from the organ sonata, No. 19, in G major
Lucille Chandler (Quincy)

Schumann . . . . . Wenn ich in deine Augen seh'
In wunderschöne Monat
Schubert . . . . . Ave Maria
Lempi Makela (Abington)

Widor. . . . . Adagio from the VI organ symphony in B major
Elisabeth M. Harvey (New York City)

Brahms . . . . . Intermezzo, Op. 116, in E major
Griffes. . . . . Night Winds
Clara Mitchell (New Briton, Conn.)

Rheinberger. . . . Finale from the Organ Sonata Pastorale
Lloyd E. Gaudet (Yarmouth, Me.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 25, at 1:05 o'clock

Recital Hall

Student Recital

Program

Bach. . . . . Prelude and Fugue in F minor
Natalie Smith (Roxbury)

Beethoven . . . . First movement of the Pianoforte Sonata in F minor Op. 2, No. 1
Madelyn Boyd (San Diego, Cal.)

Rosa . . . . . Star vicino
Puccini. . . . . Arai from Tosti: Vissi d'arte
Hazel Leland (Brookline)

Liszt. . . . . Etude in D flat
Dorothy Sharpe (Malden)

Scarlatti. . . . . O cessati di piagarmi
Mozart . . . . . Batti, batti
Helevi Nordstrom (Gardner)
Dolores Rodriguez, accompanist

Lecuona. . . . . Malaguena
Rose Luciano (Jamaica Plain)

Donizetti. . . . . Recitative and Aria from Liuda di Chamounix: O luce di quest amina
Lillian Jones (Los Angeles, Cal.)

Beethoven. . . . . First movement from the Pianoforte Sonata in F# major, Op. 78
Vera Bostrom (Houlton, Me.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 2, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Scarlatti . . . . . Sonata in A major
Edwin L. Francis (E.Boston)

Brahms. . . . . Intermezzo in B flat minor, Op. 117
Lillian Kaplow Tobey (Brighton)

Bach. . . . . Arioso) for violin
D'Ambrosia. . . . . Canzonetta)
Phyllis Smith(St.John, New Brunswick, Canada)
Katherine Shea, accompanist

Debussy . . . . . La cathedrale engloutie
Rosalind Golub (Brookline)

Bach. . . . . Gavotte and Rondo) for violin
Sarasate. . . . . Spanish Dance, No. 1)
John Cardosa (Central Falls, R.I.)
Humberto Andrade, accompanist

Beethoven . . . . . First movement of the Pianoforte Sonata in G major, Op. 14, No. 2
Virginia Knight (Allston)

Granados-Kreisler . . . Spanish Dance) for violin
Gardnier. . . . . From the Canebrake)
Erwold Krauklin (Methuen)
Dorothy Kleeb, accompanist

Saint-Saëns . . . . . Allegro appassionato
Linet Pelosi (Brockton)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 4, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Bach . . . . . Prelude and Fugue in G major
Alice Lareau (Springfield)

Chopin . . . . . Nocturne in E flat major
Waltz in G flat major
Helen Cox (Dorchester)

MacDowell. . . . . Scotch Poem in F minor
John McCarthy (Boston)

Chopin . . . . . Nocturne in C# minor Op. 27
Helen Canterbury (Searsport, Me.

Chopin . . . . . Waltz in E minor
Sylvia Rubin (Chelsea)

Giordani . . . . . Caro mio ben
Handel. . . . . O Thou that tellest good tidings of Zion, from The Messiah
Eleanor Jenkins (Mill Valley, Cal.)

Beethoven. . . . . First movement of the Pianoforte Sonata in C minor, Op 10, No. 1.
Charles Cox (Cambridge)

Debussy. . . . . Danseuses de Delphes
Isabelle Corey (Boston)

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Friday evening, March 10, 1939, at 8:15 o'clock

PIANOFORTE RECITAL

by

MARY BELL MARSHALL

(*Class of 1938*)

PROGRAM

Bach . . . . . Prelude and Fugue in B♭ minor

Scarlatti . . . . . Sonata in D major

Beethoven . . . . Sonata in B♭ major, op. 22

Allegro con brio
Adagio con molto espressione
Menuetto
Rondo

---

de Sévérac . . . . Baigneuses au soleil

Ravel . . . . . Sonatine

Modéré
Menuet
Animé

Shostakovitch . . . Preludes: in A minor, no. 2
in D♭ major, no. 15
in E♭ major, no. 19
in D minor, no. 24

Liszt . . . . . Etude in F minor

Brahms . . . . . Intermezzo in A major, op. 118

Chopin . . . . . Ballade in G minor, op. 23

Steinway Pianoforte

New England Conservatory of Music

JORDAN HALL

Saturday evening, March 11, 1939, at 8:15 o'clock

ORGAN RECITAL

by

RUTH M. DONNELLY

(*Class of 1937*)

PROGRAM

Pachelbel . . . . Fantasie on the Christmas Chorale, "Vom Himmel hoch"

J. S. Bach . . . . Chorale Preludes:
"An Wasserflüssen Babylon"
"Valet will ich dir geben"

Passacaglia and Fugue

César Franck . . . Prelude, Fugue and Variation

Karg-Elert . . . Chorale Improvisation, "Schmücke dich, o liebe Seele"

G. Pierné . . . . Scherzando

Vierne . . . . . "Clair de lune"

Widor . . . . . Finale (Symphony VI)

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. ˙ .

CONCERT

IN HONOR OF THE OFFICERS AND DELEGATES

OF THE EASTERN MUSIC EDUCATORS CONFERENCE

. ˙ .

JORDAN HALL

MARCH THE FOURTEENTH

1939

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

THE CONSERVATORY CHORUS

FRANCIS FINDLAY, *Conductor*

DOWELL MCNEILL, *Organist*

Immediately after the concert there will be a Reception in George W. Brown Hall, tendered by the In and About Boston Music Educators' Club to Conference members and their friends.

PROGRAM

J. S. Bach . . . . Chorale from the Christmas Oratorio:
Break forth, o beauteous, heavenly Light
Chorale, Jesu, Joy of man's desiring

Beethoven . . . . Overture to Leonore, no. 3

Horatio Parker . . First chorus from Hora Novissima

Debussy . . . . . Menuet from Petite Suite

G. W. Chadwick . Jubilee, from Symphonic Sketches

Brahms . . . . . Song of Destiny (Schicksalslied)
for chorus and orchestra

Herzogenberg . . . Motet for six-part chorus

Wagner . . . . . Excerpts from Act III of
Die Meistersinger von Nürnberg
for orchestra and chorus

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died in Leipzig, July 28, 1750.)

The Christmas Oratorio was written in 1734. It is properly a sequence of six cantatas, each designed to be sung on one of the feasts of the Lutheran Church, beginning with Christmas Eve. In each of the parts of the complete work, as in all the church cantatas of Bach, the Chorale had a prominent place, and served to emphasize the close relationship between the choir and the congregation.

In addition to the Oratorios and Passions Bach wrote five complete sets of cantatas, one for each Sunday and feast of the Lutheran church year. Of these 295 cantatas about two hundred have come down to us. The Chorale *Jesu, Joy of man's desiring* is taken from the the Cantata no. 147: *Herz und Mund und That*, written for the Feast of the Visitation B.V.M.

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died in Vienna, March 26, 1827.)

The first performance of Beethoven's opera *Fidelio* took place in Vienna November 20, 1805. The overture then played is now known as *Leonore no. 2*; but after revision of the opera the latter was again given in 1806, this time with the third of the Leonore overtures.

This overture has been described as "the quintessence of the opera", including as it does themes from the opera itself (excepting the first theme of the overture), leading to the dramatic trumpet-calls off-stage, announcing the approach of the Governor who is to release the imprisoned Florestan. The overture ends with a brilliant reiteration of the first theme.

Horatio Parker

(Born at Auburndale, Mass., September 15, 1863; died in Cedarhurst, N. Y., December 18, 1919.)

Hora Novissima was composed in 1891 and 1892, to the Latin text of Bernard de Morlaix, a monk of the monastery of Cluny, France, born probably about 1153. From this text have been adapted four hymns in common contemporary use, chief among them "Jerusalem the Golden." The musical setting of Horatio Parker constitutes one of the finest choral works yet produced by an American composer; it was first performed in New York City in 1893.

Hora novissima
Tempora pessima
Sunt, vigilemus.
Ecce minaciter
Imminet arbiter
Ille supremus.

Imminent, imminent,
Et mala terminent
Aequa coronet,
Recta remuneret,
Anxia liberet,
Aethera donet.

Auferat aspera
Duraque pondera
Mentis onustae.
Sobria muniat,
Improba puniat
Utraque juste.

Claude Debussy

(Born at St. Germain-en-Laye, August 22, 1862; died in Paris, March 26, 1918.)

The Menuet is one of the movements of the *Petite Suite* for pianoforte, transcribed for orchestra by Henri Büsser of Paris.

George Whitefield Chadwick

(Born at Lowell, Mass., November 13, 1854; died in Boston April 4, 1931.)

The character of *Jubilee,* which is the first of the set of four Symphonic Sketches, well expresses the sentiment of the verses which stand at the head of the score:

"No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine.
To paint My jubilee!

For, when pale flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me!"

D.R.

Johannes Brahms

(Born at Hamburg, May 8, 1833; died in Vienna April 3, 1897.)

The *Song of Destiny* was first performed in 1871, and is one of the composer's best known and finest shorter choral works.

Ye tread on pathways of Light,
Through fields eternal, Spirits beyond the skies;
Tenderly balmy breezes fan your calm brows,
As the player's deft fingers sweep over the harpstrings.
Free from grief as the slumbering infant,
Heavenly Spirits live chaste enshrined,
As a bud that is opening, purely blooms their Soul always,
And their vision celestial gazes serene on light everlasting.

To us 'tis not given to find repose here on earth;
They vanish, they falter, our suffering brothers;
Blindly from hour to hour they are driven
Like spray of the cataract recklessly plunging
Down, down, to doubt and darkness below,

Fr. Hölderlin; *tr.*

Heinrich von Herzogenberg

(Born at Graz, June 10, 1843; died in Wiesbaden, October 9, 1900.)

After completing his studies at the Vienna Conservatory Herzogenberg remained in Vienna until 1872, when he moved to Leipzig. From 1885 until his death he occupied important academic positions in Berlin.

The motet, which is written for six-part chorus, is an outstanding example of effective choral writing.

Comest thou, Light of Gladness?
Ay, Thou wilt, and waitest not
Thou dost know how sad our lot;
O Thou mighty Stay in sadness:
Jesu, all my heart to Thee I will open,
Jesu, come to me.

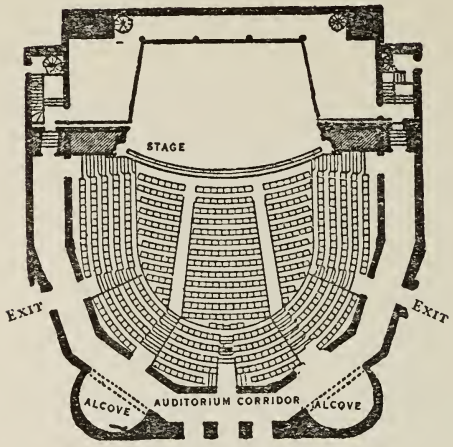
Richard Wagner

(Born at Leipzig, May 2, 1813; died in Venice, February 13, 1883.)

"*Die Meistersinger von Nürnberg*", a "musical comedy" in three acts, was first performed in 1868. The excerpts given at this concert, all from the third act of the opera, consist of 1) Prelude; a slow, thoughtful movement which includes the chorus to be sung later; 2) Dance of the Apprentices: a quaint form of *Ländler* danced by the apprentices before the arrival of the Masters; 3) Entrance of the Masters, as they disembark from their boat on the river and proceed in stately procession to their tribune; 4) a brief transitional passage in which the crowd recognizes and acclaims Hans Sachs; 5) a chorus of greeting to Sachs, in which all take part with reverent affection; 6) another short passage of acclaim, followed by the Finale (end of the opera), with its praise of true German art. The excerpts are arranged to be played successively and without pause.

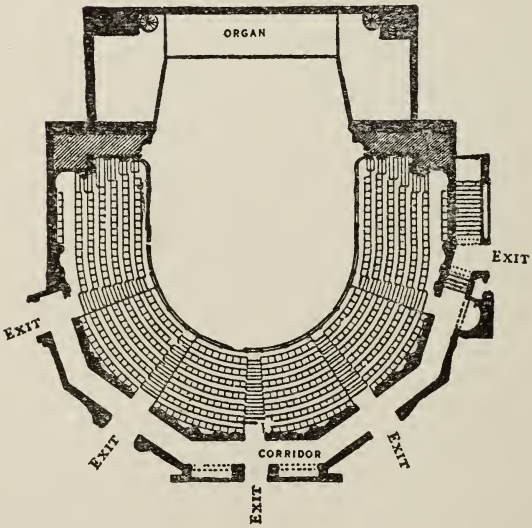
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

SHAKESPEARE ON THE AIR

given by

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE-UP

IVARD STRAUSS

ELIZABETHAN MUSIC

arranged by

MARGARET MASON

RECITAL HALL

WEDNESDAY, MARCH FIFTEENTH

1939

AT EIGHT O'CLOCK

PROGRAM

SHAKESPEARE ON THE AIR

The scene is laid in a radio station, and the audience is listening in at a broadcast of Scenes from Shakespeare.

Narrator . . . . . Doris Gilbert

I.

AS YOU LIKE IT

Act I, Scene III

Rosalind . . . . . Doris Gilbert
Celia . . . . . Eileen McGorty
Duke . . . . . Wilfred Baetz

Act IV, Scene I

Rosalind . . . . . Doris Gilbert
Celia . . . . . Eileen McGorty
Orlando . . . . . Edmund Jeffrey

II

MACBETH

Act II, Scene I and II

Macbeth . . . . . Frank Rossi
Lady Macbeth . . . . . Rosalie Zolloto

III

TAMING OF THE SHREW

Act II, Scene I

Katherine . . . . . Jacqueline Hall
Petruchio . . . . . Charles Zambello
Baptista . . . . . Hector Pimintel
Music Master . . . . . Richard Poston

IV

HAMLET

Act I, Scene III

Polonius . . . . . John Shockrow
Laertes . . . . . Richard Poston
Ophelia . . . . . Sabina Tynan

Act III, Scene IV

Hamlet . . . . . Wilfred Baetz
Queen . . . . . Rosalie Zolloto
Polonius . . . . . John Shockrow
Ghost . . . . . Charles Zambello

V

MERCHANT OF VENICE

Act I, Scene II

Portia . . . . . Sara McDowell
Nerissa . . . . . Geraldine Graves
Servant . . . . . Richard Poston

Act I, Scene III

Shylock . . . . . Hector Pimintel
Antonio . . . . . Wilfred Baetz
Bassanio . . . . . Richard Poston

VI

OTHELLO

Act III, Scene III

Othello . . . . . Frank Rossi
Iago . . . . . Charles Zambello

VII

TWELFTH NIGHT

Act I, Scene V

Olivia . . . . . Edythe Edwards
Viola . . . . . Anahid Desdegule
Malvolio . . . . . Wilfred Baetz

VIII

KING RICHARD III

Act I, Scene II

Richard . . . . . Wilfred Baetz
Lady Anne . . . . . Doris Gilbert

Weekly programs given in Recital Hall on Fridays at two o'clock.

PROGRAMME OF ELIZABETHAN MUSIC

Oboe — John Lagerval
Violin — Vollmer Hetherington
Cello — Dorothea Jump
Tenor — Chaim Cardon
Piano — Margaret Mason

Playford . . . . . Country Dances
Nonesuch
The Fine Companion
Bouree

Byrde . . . . . The Carman's Whistle

Dr. John Bull . . The Duchesse of Brunswicke's Toye
The King's Hunting Jigg

Peerson . . . . . The Primerose

Purcell . . . . . Sarabanda and Gavotte

King Henry VIII . The Kinge's Balade
Alas, what shall I do for Love
Oh, my Heart

Anne Boleyn . . . . . O Death, rock me on Sleep
(words)

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, Marcy 18, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Program

Rachmaninov. . . . . Prelude in G# minor
Chrisoula Argeros (Peabody)

Handel. . . . . Come and trip it
Schubert. . . . . .Ave Maria
Schumann. . . . . Ich grolle nicht
Mary Stetson (Melrose)
Dolores Kodriguez, accompanist

Rachmaninov . . . . . Prelude in C# minor
Elsa Nelson (Jamaic Plain)

Gluck. . . . . Divinites du Styx
La Forge. . . . . Come unto these yellow sands
Sanna Zachrisson (Mattapan)
Dolores Rodriguez, accompanist

Ravel. . . . . First movement of the Pianoforte Sonatine
Dorothea Jump (Boston)

Dvořák . . . . . Air from the Stabat Mater:
Inflammatus et accensus
Fanny Lou Reed (Boston)

Tosti. . . . . Donna vorrei morir
Verdi. . . . . Aria from Falstaff:
Quand 'ero paggio
John Sadler (Malden)

Rangstrom. . . . . Melody wings of night
Tyson. . . . . Sea Moods
Hildegarde Johnson (Wakefield)
Dolores Rodriguez, accompanist

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 23, 1939 at 4:05 o'clock

~~JORDAN HALL~~
Recital Hall

Student Recital

Program

Rossini. . . . . Inflammatus, for Trumpet
Audrey Osgood (Cumberland Center, Me.)
Frank Alexik, accompanist

Lalo. . . . . Aubade
Harty. . . . . Le roi d'ys
Burns Langworthy (Lancaster, N.H.)

Beethoven. . . . . First movement of the Pianoforte Sonata in D Major, Op. 28
Lucy Greenstein (Boston)

Lully. . . . . Revenez, Revenez, mes amours
Monsigny . . . . . Je regarde à mon bouquet
Le roi et le Fermier
Margaret Cowing (Springfield)

Chopin . . . . . Fantasie - Impromptu in C# min.
Mei-Sheng Tsao (Hankow, China)

Palmgren . . . . . Rhapsody
Sylvia Doress (Lynn)

Handel-Bibb. . . . . Recit and aria from Ottone: Vieni O figlio
Ruth Miller (Mattapan)

Mason and Hamlin Pianoforte

Debussy . . . . . Reflets dans l'eau
. . . . . Danse
Emily D'Urso (Watertown)

New England Conservatory of Music

GEORGE W. BROWN HALL

Monday evening, March 27, 1939, at 8:15 o'clock

SONG RECITAL

by

ELIZABETH GOLDEN

(*Class of 1938*)

FLORENCE WILD, *Accompanist*

PROGRAM

Mozart . . . . . Baci amorosi e cari
Recitative and aria from Idomeneo: Zeffiretti lusinghieri
Aria from the Marriage of Figaro: Non so più cosa son

Roux . . . . . Dernier souhait
Hüe . . . . . A des oiseaux
N. Boulanger . . . Cantique
Laparra . . . . . Des pas de sabots
Cilea . . . . . Recitative and aria from Adriana Lecouvreur: Io son l'umile ancella

---

Schumann . . . . Die Lotosblume
G. Mahler . . . . Frühlingsmorgen
Schumann . . . . Mondnacht
R. Strauss . . . . Ständchen

Rachmaninov . . . O thou billowy harvest-field
Old English . . . Summer is a-coming in
Stravinsky . . . . Pastorale
Tonnelé . . . . . Thrush in the moonlight
Dr. Arne . . . . . Air from Comus

Steinway Pianoforte

JORDAN HALL

TUESDAY EVENING, MARCH 28, 1939, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

VIVALDI . . . . . Concerto for Violin, Organ and Pianoforte
Allegro moderato
Adagio
Allegro
CLARA DE MATTIA (West Medford)
LEONICE THOMPSON (South Hanson)
DOROTHY KLEEB (Beverly)

CHOPIN . . . . . Polonaise in B♭ major, op. 71, no. 2
ELIZABETH CREAMER (Tiverton, R. I.)

BOCCHERINI . . . . Sonata in A major for violoncello
Adagio
Allegro
NORMA JEAN OLSON (Waltham)
HETTY PREBLE, accompanist

BEETHOVEN . . . . First movement of the Pianoforte Sonata, op. 110

CHOPIN . . . . . Etude, op. 25, no. 11
MARYBELLE FULTON (Spokane, Washington)

SAINT-SAËNS . . . . Allegro appassionato
LINNET PELOSI (Brockton)

SCARLATTI . . . . . O cessate di piagarmi
STRAUSS . . . . . Traum durch die Dammerung
SCHUMANN . . . . The two Grenadiers
WILFRED BAETZ (Brookline)
DOLORES RODRIQUEZ, accompanist

BEETHOVEN . . . . First movement of the Pianoforte Sonata, op. 109

CHOPIN . . . . . First movement of the Pianoforte Sonata, op. 35
DONALD CURRIER (East Milton)

SAINT- SAËNS . . . First movement of the Quintette in A minor, op. 14, for two violins, viola, violoncello, and pianoforte
NORMAN SODERSJERNA (Roxbury)
GEORGE NICOLOFF (New Bedford)
VICTOR ALPERT (Roxbury)
NORMA JEAN OLSON (Waltham)
HETTY PREBLE (Boston)

MASON AND HAMLIN PIANOFORTE

New England Conservatory of Music

GEORGE W. BROWN HALL

Thursday evening, March 30, 1939, at 8:15 o'clock

PIANOFORTE RECITAL

by

LILLIAN ALBERTA ROSEN

(*Class of 1938*)

PROGRAM

Bach . . . . . French Suite V in G major

Allemande
Courante
Sarabande
Gavotte
Gigue

Haydn . . . . . Theme and Variations in F minor

Beethoven . . . . First movement of the Sonata in E major, op. 109

Chopin . . . . . Waltz in A♭ major, op. 42

Impromptu in F♯ major, op. 36

Etudes: in F major, op. 25, no. 3

in G♭ major, op. 10, no. 5

Prelude in E minor, op. 28

Scherzo in B♭ minor, op. 31

Richard Stevens . . Silhouettes:

1. Andante sentimentale
2. Allegro moderato

Prokofieff . . . . Prelude in C major, op. 12, no. 7

Fauré . . . . . Impromptu in A♭ major, op. 34

de Falla . . . . . Danse espagnole, from La Vida Brève

Steinway Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Monday evening, April 10, 1939, at 8:15 o'clock

PIANOFORTE RECITAL

by

CEDRIC CHASE

(*Class of 1937*)

PROGRAM

Bach . . . . . Prelude and Fugue in C♯ major

Scarlatti . . . . . Pastorale in E minor

Capriccio in E minor

Beethoven . . . . Sonata in C major, op. 53

Allegro con brio
Adagio molto
Allegretto moderato; prestissimo

Chopin . . . . . Ballade in A♭ major, op. 17, no. 4

Two Mazurkas: in A minor, op. 17, no. 4
in B minor, op. 33, no. 3

Chopin . . . . . Etude in G♭ major, op. 10, no. 5

Scherzo in B minor, op. 9

Debussy . . . . . Clair de lune

Minstrels

Liszt . . . . . Dance of the Gnomes

Steinway Pianoforte

GEORGE W. BROWN HALL

TUESDAY EVENING, APRIL 11, 1939, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by pupils of

DONALD SMITH, *of the Faculty*

PROGRAM

Works of contemporary Composers

PROKOFIEFF . . . . Suggestion diabolique op. 4, no. 4
HAZEL GENEREUX

BÉLA BARTÓK . . . Vázlatok, op. 9 (1908)
Allegretto
Andante
Andante con moto
Commodo
ADELIA CASTRICONE

RACHMANINOV . . . Etuda tableau, op. 33, no. 7
VIRGINIA C. PRATT

TOCH . . . . . Kleinstadtbilder, op. 49 (1931)
1. Little Kittens
2. Autumn is coming
3. On the Way to School
4. Counting
5. Jester
6. Practicing
7. I am tired
8. In the Market place
9. Street Song
HAZEL GHAZARIAN

CASELLA . . . . . Pezzi Infantili (1920)
1. Preludio
2. Valse diatonique
3. Carillon
4. Minuetto
5. Omaggio a Clementi
7. Berceuse
7. Galop final
CHARLES COX

TURINA . . . . . Radio-madrid (1931)
Prologue
a. Before the microphone
b. Tempo di valse
c. Allegro molto
d. The announcer
The Road to Castille
Feast Day in Seville
MILDRED J. KAUFMAN

QUINCY PORTER . . Second and third movements of the Sonata for Pianoforte (1930)
ROBERT STRASSBURG

Steinway Pianoforte

GEORGE W. BROWN HALL
WEDNESDAY, APRIL 12, 1939

POP CONCERT
by
ELSON ALUMNAE

BACH-MAIER . . . . . Sicilienne
HANDEL-PALMER . . . . Harmonious Blacksmith
Aria con Variazioni
GRUNN . . . . . Humoresque nègre
MIRIAM ATLAS
ETHEL ZUNG RUBIN

BACH . . . . . Choral in C sharp minor
BAZZINI . . . . . Etude
BEMBERG . . . . . Hindu Chant
} for Theremin
MISCHA TULIN

SAINT-SAËNS . . . . . Mon coeur s'ouvre a ta voix
WOLFE . . . . . The janitor's boy
PADILLA . . . . . Who'll buy my violets
MANA-ZUCCA . . . . . The big brown bear
LILLIAN LOFTMAN HUREWITZ

MENDELSSOHN . . . . . Rondo capriccioso
LEVITZKI . . . . . Valse
DE FALLA . . . . . Malagueña
MILDRED LEVINSON MICHELSON

Intermission

BARNES-CROSBY . . . . . Collegiate Medley
I Surrender, Dear
HARVEY CAMPBELL

KREISLER . . . . . Caprice Veinnois
GERSHWIN . . . . . Excerpts from Rhapsody in Blue
} for Harmonica
PAUL JONES

MEACHAM . . . . . American Patrol
BURROUGHS NEWSBOYS FOUNDATION
HARMONICA BAND

BOARDMAN . . . . . Sonata in B minor for Violin and Piano
DR. DI BLASIO AND MR. BOARDMAN

SARASATE . . . . . Zigeunerweisen
DR. PIERINO DI BLASIO

MICHAELO TULINI . . . Tropical Sonata in Banana Minor, for Theremin

I. Allegro
Coming Through the Rind (Seedless)
II. Adagio
Just a Little Juice, a Little Drip
III. Allegro Bravura
Mit Pulp and Circumference
MR. TULIN

STRAUSS-CHASINS . . . . Artists Life
MISS ATLAS AND MRS. RUBIN

Steinway Pianoforte

GEORGE W. BROWN HALL

THURSDAY EVENING, APRIL 13, 1939, AT 8:15 O'CLOCK

RECITAL

by

LAMBDA CHAPTER
SIGMA ALPHA IOTA

PROGRAM

TCHAIKOWSKY . Chorus from EUGENE ONÈGIN:
Haste ye Maidens
MEMBERS OF LAMBDA CHAPTER

GRIFFES . . . The lake at evening
FAURÉ . . . . Impromptu in F minor, op. 31, no. 2
MARJORIE NESBITT

FAURÉ . . . Les berceaux
Les roses d'Espahan
MASSENET . . . Ouvre tes yeux bleus
ERMA ERICKSON
GENEVIEVE CARTER, accompanist

QUINCY PORTER . Second Sonata for violin and pianoforte
MARY SAWYER
DOROTHY KLEEB

HADYN . . . . Adagio from Concerto in D major
POPPER . . . . Papillons
RAVEL . . . . Habanera
} for violoncello
DOROTHEA JUMP
MARJORIE NESBITT, accompanist

FAURÉ . . . . Nocturne in E♭ major, op. 36
SCHUMANN . . Allegro from FASCHINGSSCHWANK, op. 26
JANE VEASEY

CALDARA . . . Sebben Crudele
SCARLATTI . . . O cessate di Piagarmi
PUCCINI . . . . . Vissi d'arte
CLARA SHEDD
MARJORIE NESBITT, accompanist

JOHN IRELAND . Phantasie in A minor for violin, violoncello and pianoforte
MARY SAWYER
DOROTHEA JUMP
DOROTHY KLEEB

Steinway Pianoforte

GEORGE W. BROWN HALL

FRIDAY EVENING, APRIL 14, 1939, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

ALICE I. MAKI

(*Collegiate*, *1939*)

PROGRAM

DAQUIN . . . . . Le coucou

BEETHOVEN . . . . Sonata in D major, op. 10, no. 3

Presto
Largo e mesto
Menuetto
Rondo

PALMGREN . . . . . Prelude

Humoresque

CONVERSE . . . . . Prelude

DEBUSSY . . . . . La fille aux cheveux de lin

Toccata from Suite, Pour le piano

SCHUMANN . . . . Aufschwung, op. 12, no. 2

CHOPIN . . . . . Nocturne in C minor, op. 48, no. 1

Ballade in E major, op. 38, no. 2

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 15, 1939a at 1:o5 o'clock

Recital Hall

Student Recital

Program

Brahms . . . . . Intermezzo in D flat major
Op. 117, No. 2
C. Jane Dickerson (Culver, Ind.)

Brahms . . . . . Ballade in D minor, Op. 10
Helen Cox (Dorchester)

Chopin . . . . . Waltz in D flat
Harold Bourdon (Cambridge)

Beethoven. . . . . Prestissimo from the Piano-
forte sonata in F minor, No. 2
Saima Laycock (Boston)

MacDowell. . . . . Praeludium, Op. 10, No. 1
Walter Faust (New Braunfels, Texas)

MacDowell. . . . . Shadow Dance
Harold Beck (Mattapan)

Bach . . . . . Chromatic Fantasy and Fugue
Dorothy Levine (Roxbury)

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Monday evening, April 17, 1939, at 8:15 o'clock

VIOLIN RECITAL

by

LYDIA HINCKLEY WOODS

(*Class of 1937*)

LEO LITWIN, *accompanist*

assisted by

OLIVIA HALL, *harpist*

MALCOLM HALL, *flutist*

PROGRAM

Handel . . . . . Sonata in A major, no. 1

Andante
Allegro
Adagio
Allegro (non troppo)

Vieuxtemps . . . . Concerto in D minor, no. 4

Andante; moderato
Adagio religioso

Chausson . . . . . Poème

Goossens . . . . . Suite for Violin, Flute and Harp

Impromptu
Serenade
Divertissement

Paganini . . . . . Caprice No. XIII
Cilèa . . . . . Canto
Dvořák-Kreisler . Slavonic Dance in E minor, no. 2
Zsolt . . . . . Satyr and Dryads (A Fairy Tale)
Suk . . . . . Appassionata

Steinway Pianoforte

New England Conservatory of Music

JORDAN HALL

Tuesday evening, April 18, 1939, at 8:15 o'clock

ORGAN RECITAL

by

DOWELL P. McNEILL

(*Mus. Bac. 1932*)

FOR THE BENEFIT OF
THE ALUMNI ASSOCIATION

PROGRAM

Mendelssohn . . . Third Sonata for Organ
Con moto maestoso
Andanto tranquillo

J. S. Bach . . . . Prelude and fugue in D major

Guilmant . . . . Pastorale from the First Sonata

Capocci . . . . . Cantilène Pastorale

Willan . . . . . Introduction, Passacaglia and Fugue

Ch-M. Widor . . . Cantilène, Final } from "Symphonie Romane"

César Franck . . . Prière

Humphrey . . . . Scherzo (MS)

Wheeler Beckett . On the Lake (MS)

Erb . . . . . Alleluia

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

OPERATIC EVENING

given by

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE-UP

IVARD STRAUSS

Music under the direction of

MARIE SUNDELIUS

THE CHORAL CLASS WILL SING A GROUP
OF A CAPPELLA CHORUSES
under the direction of

FRANCIS FINDLAY

RECITAL HALL

FRIDAY, APRIL TWENTY-FIRST

1939

AT EIGHT O'CLOCK

PROGRAM

I.

A SCENE FROM "LA BOHÉME"

by

PUCCINI

CHARACTERS

Mimi . . . . . Ruth Gevalt
Rodolpho . . . . . Gordon Stacy

SCENE: Rodolpho's studio in Paris

II.

A CAPELLA CHORUSES

by

THE CHORAL CLASS

under the direction of

FRANCIS FINDLAY, *of the Faculty*

BRAHMS . . . . . Part-song, O lovely May
PRAETORIUS . . . Madrigal, She is so dear
PURCELL . . . . Chorus form *Dido* and *Aeneas*, With drooping wings
PEARSALL . . . . Madrigal, When Allen-a-Dale went a-hunting
DILASSO . . . . . Madrigal, Weary, my heart with thee doth plead
Villanella for double chorus, Echo Song

III.

"COX AND BOX"

AN OPERA IN ONE ACT

by

ARTHUR SULLIVAN

CHARACTERS

James John Cox
(A Journeyman Hatter) . . Gordon Stacy
John James Box (A Journeyman Printer) Lewis Schwatlo
Sergeant Bouncer (Late of the
Dampshire yeoman army
with military reminiscences) . . Wilfred Baetz

SCENE: A room in the lodging house operated by Bouncer

The orchestra is directed by Arthur d'Onofrio
The accompanist is Dolores Rodriguez

The Department of Drama gives weekly programs on Fridays at two o'clock in Recital Hall.

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 22, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Beethoven . . . . . First movement of the Pianoforte Sonata in D major, Op. 10, No. 3
Martha Bribery (Worcester)
Friberg

Daquin. . . . . Le coucou
Isabelle Corey (Boston)

Haydn . . . . . Variations in F minor
Lucy Greenstein (Boston)

Prokofieff. . . . . Suggestion diabolique
Hazel Genereux (North Quincy)

Rachmaninov . . . . . Etude tableua in E flat, Op. 33, No. 7
Virginia Pratt (Arlington)

Debussy . . . . . Minstrels
Charlotte Goodman (Newton)

Gluck-Saint-Saens . . . . Airs from Alceste
Susan Godoy (Brookline)

Chopin. . . . . Scherzo in B flat minor, Op. 31
Violet N rdone (Newton)

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Monday evening, April 24, 1939, at 8:15 o'clock

VIOLONCELLO RECITAL

by

ADELAIDE HUBBARD

(*Class of 1938*)

LILLIAN ROSEN, *accompanist*

PROGRAM

Händel . . . . . Sonata in G minor, no. 1

Grave
Allegro
Sarabande
Allegro

Lalo . . . . . Concerto in D minor

Intermezzo
Rondo

Boëllmann . . . . Symphonic variations, op. 23

Fauré . . . . . Elegie

Weber-Piatigorsky . Adagio and Rondo

Ravel . . . . . Habañera

Popper . . . . . Harlequin, op. 3, no. 1

Steinway Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Tuesday evening, April 25, 1939, at 8:15 o'clock

SONG RECITAL

by

LILLIAN JONES

(*Class of 1938*)

GEORGE R. HUNSCHE, *Accompanist*

PROGRAM

Gluck . . . . . Di questa cetra
Bach . . . . . Patron, das macht der Wind (Phoebus und Pan)
Handel . . . . . Qual farfalletta (Partenope)
Mozart . . . . . Das Veilchen
Rondo alla Turca

Donizetti . . . . O luce di quest'anima (Linda di Chamounix)
Delibes . . . . . Pourquoi (Lakmé)

Rimsky-Korsakov . The Nightingale and the Rose
Dupont . . . . . Chanson des noisettes
Szulc . . . . . Clair de lune
Koechlin . . . . . Si tu le veux
Fourdrain . . . . Chanson Norvégienne

Grieg . . . . . The first meeting
Afloat
Braine . . . . . The cherry tree
McKinley . . . . The Nightingale has a Lyre of gold

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, April 27, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Tosti. . . . . A sera
Mattei . . . . . O di tu
Salvatore Panzera (Worcester)

Mozart . . . . . Aria from Le Nozze di Figaro:
Deh vieni, non tardar
Mozart . . . . . Aria from Don Giovanni:
Batti, batti
Barbara Kendall Lindbladh (Watertown)

Paradies . . . . . M'ha preso alla sua ragna
Bassani. . . . . Aria from La Serenata:
Dormi, bella, dormi tu
Ernest Falciglio (Providence, R.I.)

Thomas . . . . . Aria from Mignon:
Je connais un pauvre enfant
Mildred Messer Burnett (New London, N.H.)

Dvořák . . . . . Air from Stabat Mater:
Inflamatus
Fannie Lou Reed (Boston)

Rossini. . . . . Aria from Otello:
Assisa a piè d'un salice
Beverly Hargleroad (Omaha, Neb.)

Grieg. . . . . Vom monte Pincio
An einem Bache
Jensen . . . . . When through the Pizzetta
Gretchen Kinder (La Crosse, Wisconsin)

Bizet. . . . . Aria from Carmen:
Habanera
Bemberg. . . . . Aria from La Mort de Jeanne d'Arc:
Du Christ avec ardeur
Betty Walsh (Brookline)

Schubert . . . . . Gehumnes
Ungeduld
Chaim Cardon (Providence, R.I.)

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Thursday evening, April 27, 1939, at 8:15 o'clock

PIANOFORTE RECITAL

by

MARYBELLE FULTON

(*Class of 1938*)

PROGRAM

Bach . . . . . Chromatic Fantasy and Fugue

Beethoven . . . . Sonata in A♭ major, op. 110

Moderato cantabile
Allegro molto

Griffes . . . . . The White Peacock

Night Winds

The Fountain of Acqua Paolo

Brahms . . . . . Two Intermezzi: op. 118, no. 2

op. 118, no. 1

Chopin . . . . . Nocturne in C♯ minor, op. 27, no. 1

Three Etudes: op. 10, no. 8

op. 10, no. 12 (Revolutionary)

op. 25, no. 11 (Winter Wind)

Steinway Pianoforte

New England Conservatory of Music

JORDAN HALL

Friday evening, April 28, 1939, at 8:15 o'clock

CONCERT

by

ADVANCED STUDENTS

PROGRAM

Schumann . . . . First movement of Faschingsschwank Aus Wien

HARRIET BAKEN (Boston)

Griffes . . . . . The Lake at Evening
Fauré . . . . . Impromptu in F minor

MARJORIE NESBITT (Oneonta, N. Y.)

Beethoven . . . . Sonata in G major, op. 14, no. 2

Allegro
Andante
Scherzo (Assai allegro)

TAKOUKI CHORBAJIAN (Medford)

Dohnanyi . . . . Rhapsody in C major

EDNA COMSTOCK (Beverly)

Liszt . . . . . Prelude and Fugue on Bach, for organ

RUTH M. DONNELLY (Boston)

Duparc . . . . . Chanson triste
Brahms . . . . . Feldeinsamkeit
Verdi . . . . . Aria from La Traviata: Ah, fors' é lui

ELEANOR STEBER (Boston)

Debussy . . . . . Jardins sous la pluies
Mompou . . . . . Scénes d'enfants
Rachmaninov . . . Prelude in B♭ major, op. 23, no. 2

HELEN OLSON (Worcester)

Anton Rubinstein . First movement of the Trio no. 2, for violin, violoncello and pianoforte

RHODA ROBINSON (Boston)
NORMA JEAN OLSON (Waltham)
SYLVIA ROBINSON (Boston)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 29, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Handel . . . . . Aria from Rinaldo:
Lascia ch'io pianga
Margery Arnold (Jamaica Plain)

Debussy. . . . . Reverie
Elsa Nelson (Jamaica Plain)

Wagner . . . . . Aria from Lohengrin:
Elsa's Dream
Marion Sears (Randolph)
Dolores Rodriguez, accompanist

Handel . . . . . Come and trip it
Schubert . . . . . Ave Maria
Schumann . . . . . Ich grolle nicht
Mary Stetson (Melrose)
Dolores Rodriguez, accompanist

Debussy. . . . . La plus que lente
Malcolm Creighton (Thomaston, Me.)

Beethoven. . . . . First movement of the
Pianoforte Sonata in D
minor, Op. 31, No. 2
Monte Nelson (Lynn)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 4, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Thomas . . . . . Aria from Mignon:
Je connais un pauvre enfant
Mildred Messer Burnett (Newton Center)

Handel. . . . . Aria from Giulio Cesare:
Piangerò mia sorte ria
Clara Mitchell (New Britain, Conn.)

Bizet. . . . . Aria from Carmen:
Habanera
Weingartner. . . . . Post im Walde
Barbara Burrell (Edgewood, R.I.)

Duparc . . . . . Chanson triste
Durante. . . . . Danza, danza, fanciulla gentile
André Jacq (Le Havre, France)

Rossini. . . . . Aria from Otèllo:
Assisa a piè d'un salice
Beverly Harglerood (Omaha, Nebraska)

Marshall . . . . . Mary, your laugh so sweet
I hear you calling me
Eliot Spiess (Braintree)

Besby. . . . . Siesta
Saint-Saens. . . . . Aria from Etienne Marvel:
O beaux rêves evanouis
Barbara Lindbladh (Watertown)

Mercadante . . . . . Soave immagine
Martin. . . . . Wayfarer's night song
Marion Finley (Brighton)

Lalo. . . . . L'Esclave
Bach-Gounod . . . . . Ave Maria
Mary Hunsaker (Fairmont, W.Va.)

Beethoven . . . . . Adelaide
Richard Weed (New Britain, Conn.)

Delibes. . . . . Aria from Lakme:
Pourquoi
Aili Tybach (Sandwich)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

THIRTIETH ANNUAL COMPETITION

for

THE MASON AND HAMLIN PRIZE

. . .

JORDAN HALL

MAY THE FIFTH

1939

By

STUDENTS IN THE SENIOR CLASS OF THE CONSERVATORY COURSE,
GRADUATES WHO ARE CANDIDATES FOR THE SOLOIST'S DIPLOMA,
AND CANDIDATES FOR THE BACHELOR'S DEGREE WITH
CONCENTRATION IN PIANOFORTE

JUDGES:

DR. SERGE KOUSSEVITZKY MR. CHARLES DENOE LEEDY
MR. FÉLIX FOX

PROGRAM

Each contestant will play the following prescribed selections,
and one additional piece of personal choice:

BACH . . . . . A Prelude and a Fugue, or the equivalent
BEETHOVEN . . . . One movement of a Sonata

Names of Contestants

In the order of their appearance, with the selections to be played by each:

DONALD ROBERT CURRIER (E. Milton)

BACH . . . . . Sarabande and Prelude from the Second English Suite in A minor
BEETHOVEN . . . . First movement of the Sonata in E major, op. 109
CHOPIN . . . . . First movement of the Sonata in B♭ minor, op. 35

FLORENCE HUGHES HOLLAND (Allston)

BEETHOVEN . . . . First movement of the Sonata in B♭ major, op. 22
BACH . . . . . Prelude and Fugue in F minor, vol. 2, no. 12
DOHNÁNYI . . . . Rhapsody in C major, op. 11, no. 3

LILLIAN ALBERTA ROSEN (Dorchester)

BACH . . . . . Courante and Gigue from the French Suite in G major, no. 5
BEETHOVEN . . . . First movement of the Sonata in E major, op. 109
CHOPIN . . . . . Scherzo in B♭ minor, op. 31, no. 2

MARY BELL MARSHALL (Texarkana, Ark.)

BACH . . . . . Prelude and Fugue in C♯ major, vol. 1
BEETHOVEN . . . . Second movement of the Sonata in B♭ major, op. 22
LISZT . . . . . Etude in F minor

FRANCES MAINS (Bridgton, Me.)

BACH . . . . . Prelude and Gigue from the Partita in B♭ major, no. 1
BEETHOVEN . . . . Last movement of the Sonata in A major, op. 2, no. 2
SCHUMANN . . . . Etudes 1, 2, 5, 7, 9, 11, 12 from the Etudes symphoniques

MARYBELLE FULTON (Spokane, Wash.)

BACH . . . . . Chromatic Fantasy
BEETHOVEN . . . . First movement of the Sonata in A♭ major, op. 110
CHOPIN . . . . . Etude in C minor, op. 10, no. 12

HETTY PREBLE (Boston)

BACH . . . . . Prelude and Fugue in F minor, vol. 2, no. 12
BEETHOVEN . . . . First movement of the Sonata in C minor, op. 90
CHOPIN . . . . . Scherzo in B♭ minor, op. 31, no. 2

ANNOUNCEMENT OF JUDGES' DECISION

The Pianoforte is a Mason & Hamlin

Judges of the Competitions

Richard Aldrich	1932
Harold Bauer	1912, '14, '25, '29, '31
Alfredo Casella	1927
George W. Chadwick, Director,	1910, '11, '12, '13, '14, '16, '20
Olin Downes	1934
Max Fiedler	1910, '11, '12
Arthur Foote	1911, '19
Félix Fox	1928, '39
Carl Friedberg	1917, '33
Ossip Gabrilowitsch	1916
Rudolph Ganz	1918, '20, '25
Heinrich Gebhard	1913, '30
Philip Hale	1919
Myra Hess	1929
Edward Burlingame Hill	1921, '37
Ernest Hutcheson	1921, '23, '26
Dr. Serge Koussevitzky	1925,'26,'27,'28,'29,'30,'31,'32,'33,'34, '35,'36,'37,'38,'39
Charles Denoe Leedy	1939
Dr. Hugo Leichtentritt	1936
Josef Lhévinne	1931
C. M. Loeffler	1910, '17, '28
Guy Maier	1924
Benno Moiseiwitsch	1927
Pierre Monteux	1920, '21, '22, '23, '24
Dr. Karl Muck	1913, '14, '15, '16, '17
Horatio Parker	1918
Lee Pattison	1924, '32, '37
Walter Piston	1938
Henri Rabaud	1919
Harold Randolph	1912, '23
Beryl Rubinstein	1935
Mme. Olga Samaroff	1926
Ernest Schelling	1915, '22, '30, '33,'36,'38
Bruce Simonds	1935
Sigismund Stöjowski	1922, '34
Mme. Antoinette Szumowska	1918
Wallace Goodrich (acting for the Director)	1915

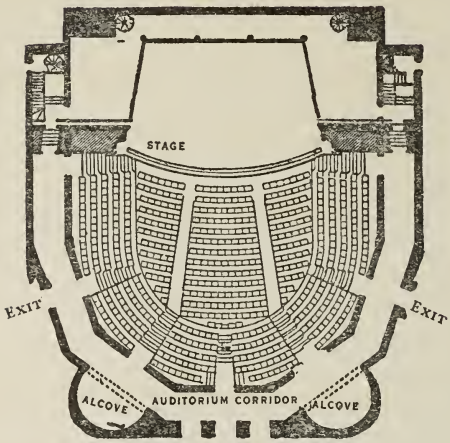
Winners of the Mason and Hamlin Competitions

1910-1938

1910 . . . . . Julius Louis Chaloff
1911 . . . . . Grace Bertha Nicholson
1912 . . . . . Charles Lorenzo Shepherd
1913 . . . . . Sara Helen Littlejohn
1914 . . . . . Herbert Ringwall
1915 . . . . . Howard Munroe Goding
1916 . . . . . Fannie Levis
1917 . . . . . Martha Baird
1918 . . . . . Sue Kyle Southwick
1919 . . . . . Naomi Howard Bevard
1920 . . . . . Jesús María Sanromá
1921 . . . . . Walter Leonard Hansen
1922 . . . . . Alice Marjorie Rathbun
Honorable Mention to Harold H. Logan
1923 . . . . . Florence Levy
1924 . . . . . George Auger Gibson
Honorable Mention to Margaret C. Mason
1925 . . . . . Elizabeth Hunt Travis
1926 . . . . . Ruth Culbertson
Honorable Mention to Elisabeth Joanne Schulz
1927 . . . . . Luise Hedwig Bube
1928 . . . . . Leon Vartanian
1929 . . . . . Lucille Monaghan
1930 . . . . . Eleanor Packard
1931 . . . . . Edna Ida Nitkin
Honorable Mention to Carl Charles Feldman
1932 . . . . . Gladys Frances Heathcock
Honorable Mention to John Frederick Gruber
1933 . . . . . Shirley Bagley
Honorable Mention to Leo Litwin
1934 . . . . . Gladys Elizabeth Gleason
Honorable Mention to Marguerite Brow Sherwin
1935 . . . . . Peter Louis Walters
Honorable Mention to Nancy Follett
1936 . . . . . Nancy Follett
1937 . . . . . Esther Asher
Honorable Mention to Harriette Norris
1938 . . . . . Ottolee Elizabeth Macomber
Honorable Mention to Marybelle Fulton

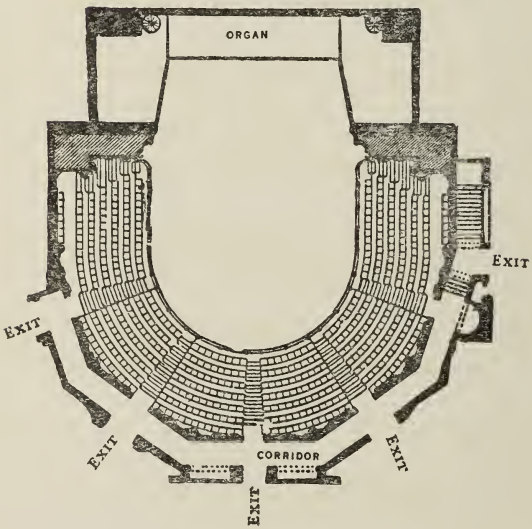
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 6, 1939 at 1:o5 o'clock

Recital Hall

Student Recital

Program

Handel . . . . . Air con variazioni in E major
Mei-Sheng Tsao (Hankow, China)

Chopin . . . . . Nocturne in F# minor, Op. 15, No. 2
Charles F. Cox (Cambridge)

Mozart . . . . . Slow movement in E flat major, for violin
Angelo Alabiso (E. Boston)
Nancy Young, accompanist

Mozart . . . . . Fantaisie in C minor
Beryl Anderson (E. Milton)

Turina . . . . . Radio Madrid (Prologue)
Mildred Kaufman (Mattapan)

Debussy. . . . . Recit. et air de Lia from L'enfant prodique
Carey E. Tatro (Millbury)

Balakirew. . . . . The Lark
Edna Comstock (Beverly)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

MONDAY EVENING, MAY 8, 1939, AT 8:15 O'CLOCK

CONCERT

by

MEMBERS OF MU PHI EPSILON

National Music Honor Society

BETA CHAPTER

PROGRAM

MOZART . . . . . Fantasie in C minor
BRAHMS . . . . . Intermezzo, op. 118, no. 2
Rhapsodie in G minor

MARGARET SPILLER

CACCINI . . . . . Amarilli
SIBELLA . . . . . O bimba, bimbetta
RIMSKY-KORSAKOV . The Nightingale and the Rose
LA FORGE . . . . . Come unto these yellow sands (The Tempest)

LILLIAN JONES
DOROTHY GUION, accompanist

LOEFFLER . . . . . Rhapsodie,-L'étang, for oboe, viola and pianoforte

MARY CARNEY
RUTH AUSTEN
DOROTHY GUION

HANDEL-BIBB . . . Aria di Gismonda, from Ottone (1723)
OLD FRENCH . . . . Tambourin *arr. by Julien Tiersot*
DEEMS TAYLOR . . . May-Day Carol
WARREN S. SMITH . A Caravan from China comes
CHARLES BENNETT . One Star

FLORENCE OWEN
FLORENCE GIBSON, accompanist

DEBUSSY . . . . . Gardens in the rain
CHASINS . . . . . Nocturne
DOHNANYI . . . . Rhapsodie

FLORENCE HOLLAND

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 11, 1939 at 4:05 o'clock

Recital Hall

Student Recital

Program

Aylward. . . . . Beloved, it is morn
Martin . . . . . Wayfarer's night song
DeKoven. . . . . Naughty little clock
Elsie B. Lambert (Boston)

Thomas . . . . . That night in June
Leoncavallo. . . . . Aria from La Bohème:
Margaret Pagano (Worcester)

Delibes. . . . . Aria from Lakmè:
Pourquoi
Aili Tybach (Sandwich)

Rossi. . . . . Aria from Mitrame:
Ah rendimi quel core
Reddick. . . . . Standin in de need o' Prayer
Brown. . . . . Every time I feel de Spirit
Fannie Lou Reed (Boston)

Gounod . . . . . Aria from Faust:
Quando a te
A.L. . . . . My Marguerite
Aline Haigh (Winthrop)

Schubert . . . . . Aufenthalt
MacDowell. . . . . The sea
Jensen . . . . . When through the Piazetta
Gretchen Kinder (La Crosse, Wis.)

Mozart . . . . . Aria from Figaro:
Deh vieni non tardar
Alleluia
Nanine Schwarz (Marblehead)

Bruck . . . . . Aria from Das Feuerkreuz:
Ave Maria, Königin
Mildred Messer Burnett (New Center)

Massenet . . . . . Aria from Manon:
Gavotte
Angelina Rose Pino (Revere)

Mason and Hamlin Pianoforte

NEW ENGLAND

CONSERVATORY OF MUSIC

CONCERT

IN DEDICATION OF

THE MARCIA VAN DRESSER

MEMORIAL ROOM

JORDAN HALL

MAY THE TWELFTH

1939

MARCIA VAN DRESSER

Born in Memphis, Tennessee
December 4, 1877

Died in London, England
July 11, 1937

Marcia van Dresser's career as a singer and actress lasted for forty years. Beginning at the age of 18 in her own country with "The Bostonians", she quickly became famous for the great beauty of her voice and her personal loveliness. For several years she acted leading roles with Augustin Daly, Viola Allen, and starred as Francesca da Rimini with Otis Skinner.

In 1903 she decided to relinquish acting for her first love, singing; and going abroad, became one of the foremost operatic artists in Germany, singing in the Dresden, Dessau, and Frankfort opera houses for many years, also at Covent Garden in London, under Hans Richter. Then came two years with the Chicago Opera Company, and in 1917 she decided to devote herself entirely to lieder, singing with all the great orchestras and giving innumerable recitals.

In 1920 she made her home in London, and swiftly became known as one of the loveliest lieder singers of the day. She will always be held in especial remembrance as a fine artist who was at the same time an extremely beautiful woman and a most gracious personality. Her versatility was amazing. "One can indeed say of Marcia van Dresser that she was a great singer, a great actress, and a great artist."

G. N.

The Marcia van Dresser Memorial Room is the gift of Miss Gertrude Norman of London, England. The Room will be used as a studio for the teaching of voice.

PROGRAM

MOZART . . . . . Overture to DON GIOVANNI

MOZART . . . . . Recitative, In quali eccessi, o Numi, and Aria, Mi tradì quell' alma ingrata, from DON GIOVANNI

CLEORA WOOD

ADDRESS OF ACCEPTANCE BY
MISS GERALDINE FARRAR
IN BEHALF OF THE BOARD OF TRUSTEES

HENRI DUPARC . . . . . L'Invitation au voyage

Phidylé

RICHARD STRAUSS . . . . . Morgen

Cäcilie

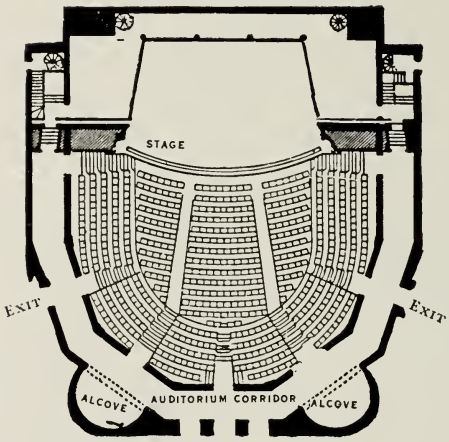
MISS WOOD

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

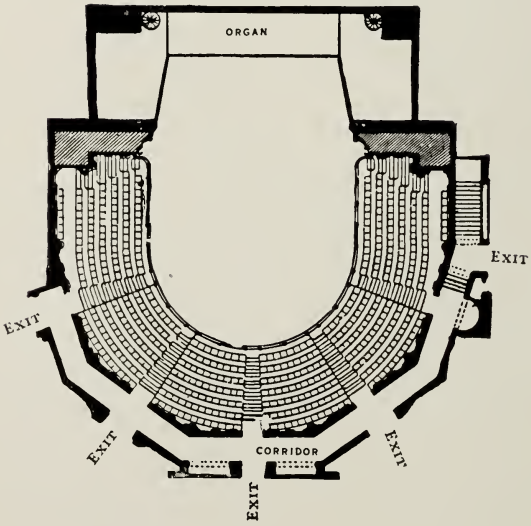
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



JORDAN HALL

FRIDAY EVENING, MAY 12, 1939, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

BACH . . . . . Chromatic Fantasie and Fugue

DOROTHY LEVINE (Roxbury)

CORELLI . . . . . Variations sérieuses, for violin

VOLLMER HETHERINGTON (Fall River)
JOHN CARTWRIGHT, accompanist

RESPIGHI . . . . . Notturno
POULENC . . . . . Mouvements perpétuels

IRENE PREVOST (Fall River)

BONNET . . . . . Variations de Concert, for organ

ELISABETH HARVEY (New York City)

BACH-KREISLER . . Gavotte } for violin
MOZART-KREISLER . Rondo }

NORMAN SODERSJERNA (West Roxbury)
HUMBERTO ANDRADE, accompanist

CHOPIN . . . . . Scherzo in B♭ minor

VIOLET NARDONE (Newton)

DUPARC . . . . . L'invitation au voyage
KOECHLIN . . . . . Si tu le veux
PUCCINI . . . . . Aria from LA BOHÈME: Si, mi chiamano Mimi

LILLIAN JONES (Los Angeles, California)

BEETHOVEN . . . . Last movement of the Trio in D major, op. 70, no. 1
for violin, violoncello, and pianoforte

DOROTHY ROSENBERG (Mattapan)
ADELAIDE HUBBARD (Brookline)
LILLIAN A. ROSEN (Dorchester)

MASON AND HAMLIN PIANOFORTE

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 13, at 1:05 o'clock

Jordan Hall

Studant Recital

Program

Bach . . . . . Fugue in C major, for organ
Jack C. Miltimore (St. Johnsbury, Vt.)

Meyerbeer. . . . . Aria from Le Prophète:
Figlio mio
Marion Walker (Winthrop)

Jongen . . . . . Cantabile, for organ
Eloyd E. Gaudet (Yarmouth, Me.)

Handel . . . . . Aria from Alexander Balus:
Subtle love with fancy viewing
Fauré. . . . . Nell
Prison
Margaret Williams (Concord)

Waber. . . . . Aria from Der Freischulz:
No, I can bear my fate no longer
Chaim Cardon (Boston)

Bach . . . . . Prelude and Fugue in G major,
for organ
Helen L. Wilkinson (Morton, N.Y.)

Weingartner. . . . . Post im Walde
Wagner . . . . . Aria from Tannhäuser:
Dich theure Halle
Gertrude McKinley (Waban)

Bach . . . . . Fantasia and Fugua in C minor,
for organ
Astri Knudsen (Boston)

Verdi. . . . . Aria from Il Trovatore:
Stride la vampa
Betty Walsh (Brookline)

Mendelssohn. . . . . Air from Elihar: It is enough
Aria from Son and Stranger:
I am a roamer bold and free
Gilbert Hymes (Middleboro)

Saint-Saëns . . . . . Rhapsodie, No. 3, in A minor,
for organ
John Cartwright (E.Liverpool, Ohio)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

MENDELSSOHN

THE ORATORIO, ELIJAH

. . .

JORDAN HALL

MAY THE SEVENTEENTH

1939

THE CONSERVATORY CHORUS

THE ORCHESTRAL CLASS

FRANCIS FINDLAY, Conductor

Soloists

ELEANOR STEBER, *Soprano*
GRETCHEN KINDER, *Alto*
CHAIM CARDON, *Tenor*
ALBERT HARDY, *Baritone*

Double Quartet

RUTH GEVALT, *Soprano*
BARBARA LINDBLADH, *Soprano*
FANNIE LOU REED, *Alto*
LEMPI MAKELA, *Alto*
GORDON STACY, *Tenor*
PAUL DONOVAN, *Tenor*
CHESTER ROBERTS, *Bass*
RALPH STRONACH, *Bass*

Organ

DOWELL P. McNEILL

Felix Mendelssohn - Bartholdy — Elijah, an Oratorio

on a text taken from the Old Testament

Part I

Introduction and Overture

Chorus	Help, Lord! wilt Thou quite destroy us?
Duet and Chorus	Zion spreadeth her hands for aid
Recitative	Ye people, rend your hearts
Air	If with all your hearts ye truly seek Me
Chorus	Yet doth the Lord see it not
Recitative	Elijah, get thee hence
Double quartet	For He shall give His angels charge over thee
Recitative	Now Cherith's brook is dried up
Air	Help me, man of God
Chorus	Blessed are the men who fear Him
Recitative	As God the Lord of Sabaoth liveth
Chorus	Baal, we cry to thee
Recitative and Chorus	Call him louder!
Recitative and Chorus	Hear our cry, O Baal
Air	Lord God of Abraham
Quartet	Cast thy burden upon the Lord
Recitative and Chorus	The fire descends from heav'n
Air	Is not His word like a fire?
Air	Woe unto them who forsake Him!
Recitative and Chorus	Man of God, help thy people
Chorus	Thanks be to God

Part II.

Air	Hear ye, Israel!
Chorus	Be not afraid, saith God the Lord
Recitative and Chorus . . .	The Lord hath exalted thee
Chorus	Woe to him!
Recitative	Man of God, now let my words be precious in thy sight!
Air	It is enough, O Lord, now take away my life
Recitative	See, now he sleepeth beneath a juniper tree in the wilderness!
Terzetto	Lift thine eyes to the mountains
Chorus	He, watching over Israel, slumbers not, nor sleeps
Recitative	Arise, Elijah, for thou hast a long journey before thee
Air	O rest in the Lord
Chorus	He that shall endure to the end shall be saved
Recitative	Night falleth round me
Chorus	Behold, God the Lord passed by
Recitative	Above Him stood the Seraphim
Quartet and Chorus . . .	Holy is God the Lord
Chorus and Recitative . . .	Go, return upon thy way
Air	For the mountains shall depart
Chorus	Then did Elijah, the prophet, break forth like a fire
Air	Then shall the righteous shine forth
Recitative	Behold, God hath sent Elijah the prophet
Chorus	But the Lord from the north hath raised one
Quartet	O come, everyone that thirsteth
Chorus	And then shall your light break forth

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 18, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Godard . . . . . Aria from Jocelyn:
Caches dans cet asile

Charminade . . . . . Chanson Slave
Loretta Guenette (Leominster)

MacDowell. . . . . Prelude in E minor Op. 10
Alvina Nye (Honolulu, Hawaii)

Schumann . . . . . Grillen
Sylvia Rubin (Chelsea)

Beethoven. . . . . First movement of the Pianoforte Sonata in E minor, Op. 9
Robert Cartwright (E.Liverpool, Ohio)

MacDowell. . . . . Scotch Poem
Samuel Beattie (Needham Heights)

Tosti. . . . . Preghiera

Hatton . . . . . Bid me to live
John Sadler (Malden)

Moszkowski . . . . . Etincelles
Libby Ellison (Chelsea)

Debussy. . . . . Jardins sous la pluie
Alice Lareau (Springfield)

Chopin . . . . . Scherzo in B minor
Helen Halverson (Raleigh, N.C.

Mason and Hamlin Pianoforte

New England Conservatory of Music

GEORGE W. BROWN HALL

Thursday evening, May 18, 1939, at 8:15 o'clock

SONG RECITAL

by

ELMA IGELMANN

(*Mus. B., class of 1932*)

CELIUS DOUGHERTY, Accompanist

PROGRAM

Alessandro Scarlatti (1649–1725) . Gia il sole dal Gange
Wolf Ferrari . . . . Rispetto, no. 5
Handel . . . . . Recit: and Aria from Alexander: Lusinghe piu care
Bellini . . . . . Recit: and Aria from La Sonnambula: Care compagne

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Poldowski . . . . . Serenade
Hahn . . . . . Fetes galantes
Claude Debussy . . . C'est l'extase
E. Jaques-Dalcroze . L'oiseau bleu
B. Godard . . . . . Le tasse

Schubert . . . . . Die Forelle
Brahms . . . . . Immer leiser wird mein Schlummer
Erich J. Wolff . . . Sommernacht
Hugo Wolf . . . . . Elfenlied
Max Bruch . . . . . Ave Maria from "Das Feuerkreutz" (Adapted from Sir Walter Scotts' "The Lady of the Lake")

Respighi . . . . . The Piper of Dundee
Mrs. H. H. A. Beach . June
Beecher . . . . . Thistledown
Woodman Loves' in my Heart

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 20, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Beethoven . . . . . Scherzo from the Pianoforte Sonata in G, Op. 14
Miriam Freedman (Malden)

Mozart. . . . . Andante amaroso from the Pianoforte Sonata in B flat
Elsa Nelson (Jamaica Plain)

Schubert. . . . . Impromptu in B flat major
Edwin Francis (East Boston)

Haydn . . . . . Adagio
Mendelssohn . . . . . Prelude in E minor
Helen Cox (Dorchester)

Chopin. . . . . Fantaisie-Impromptu in C# minor, Op. 66
May Cohen (New Britain, Conn.)

Mozart. . . . . Aria from the Marriage of Figaro: Non so più cosa son
Doris Johnson (Northeaston)
Dolores Rodriguez, accompanist

Fauré . . . . . Aprés un reve) for violin
Kreisler. . . . . La Gitana)
Rhoda Robinson (Boston)
Sylvia Robinson, accompanist

Liszt. . . . . Etude in D flat major
Ruth Beryl Anderson (Milton)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

CLAYTON D. GILBERT

presents

PREMIERE PERFORMANCES

of

"SOME THINGS BELONG TO GOD"

and

"THE ADMIRAL RETURNS"

by

STUDENTS OF THE DEPARTMENT OF DRAMA

ASSISTANT IN PRODUCTION AND MAKE-UP

IVARD STRAUSS

Music by

BEACON TRIO

RECITAL HALL

SATURDAY, MAY TWENTIETH

AT EIGHT FIFTEEN O'CLOCK

1939

PROGRAM

I.

SOME THINGS BELONG TO GOD

A tragedy in one act

by

FRANK ROSSI

CHARACTERS

Edward Frazier	John Barrett
Jean Stevens	Sabina Tynan
Dr. Vito Reynardi	Frank Rossi
Philomena Reynardi	Jacqueline Hall
Sam Jenkins	Russell Perham
Annie Jenkins	Sara Jean

SCENE 1. A room in a deserted house, evening.

SCENE 2. Same, two weeks later

BEACON TRIO

Rhoda Robinson	Violin
Sylvia Robinson	Piano
Harriet Nye	Cello

II.

THE ADMIRAL RETURNS

A comedy in a prologue and one act

by

IVARD STRAUSS

CHARACTERS

Pierre	Seymour Lesberg
Countess Duparc	Pauline Gershon
Mlle. Yvette Bevan	Ethel Kauffman
Henry Kraus	John Barrett
Janet Barnstable	Edith Edwards
Peter Van Tromp	Ivard Strauss
Richard Naseby	Walter Berger
Mary M'Glashan	Helen Harkins
Esther Van Tromp	Virginia Adams
Harmsworth Cant	Paul Donovan
Squire Naseby	Lawton Edgerly
Nance	Edith Edwards

Prologue: Sidewalk cafe, Grand Hotel, Paris, midnight

Scene 1: Living room of the Van Tromp cottage. Six months later.

Scene 2: Same, one month later.

The plays have been directed and staged by the authors.

New England Conservatory of Music

JORDAN HALL

Tuesday afternoon, May 23, 1939, at 2:00 o'clock

CONCERT

by

CANDIDATES FOR THE SOLOIST'S DIPLOMA IN PIANOFORTE

for

THE DIPLOMA IN COMPOSITION

and for

THE DEGREE BACHELOR OF MUSIC
WITH CONCENTRATION IN PIANOFORTE
AND IN COMPOSITION

The Conservatory Orchestra

WALLACE GOODRICH, *Conductor*

PROGRAM

Grieg . . . . . First movement of the pianoforte concerto in A minor
MARYBELLE FULTON

Mozart . . . . . Recitative and Aria from Idomeneo: Zeffiretti lusinghieri
ELIZABETH GOLDEN

Arnold Chaitman . Adagio con variazioni from A Classical Sinfonietta for string orchestra

Mozart . . . . . First movement of the pianoforte concerto in D major
MARY BELL MARSHALL

Gounod . . . . . Scene and Aria from Faust, Act III
LILLIAN JONES

MacDowell . . . . First movement of the pianoforte concerto in D minor
ALICE MAKI

Vieuxtemps . . . . First and second movements of the violin concerto in D minor
LYDIA HINCKLEY WOODS

Robert Strassburg . Sinfonietta (2nd movement)

Boëllmann . . . . Fantaisie dialoguée, for organ and orchestra
RUTH DONNELLY

Mason & Hamlin Pianoforte

GEORGE W. BROWN HALL

FRIDAY EVENING, MAY 26, 1939, AT 8:15 O'CLOCK

CONCERT OF MUSIC

by

STUDENTS OF THE ENSEMBLE CLASS

FOR WOOD WIND INSTRUMENTS

under the direction of

CLÉMENT LENOM, *of the Faculty*

assisted by

ESTHER ASHER, PIANIST
ARTHUR WINOGRAD, VIOLONCELLIST
JOSÉ DA COSTA, ACCOMPANIST

PROGRAM

REICHA . . . . . Quintet in F major, op. 88, no. 6, for Flute, Oboe, Clarinet, Horn, and Bassoon

Adagio; allegro moderato
Larghetto (Sicilliano)
Menuetto Vivace
Finale (Allegro)

MALCOLM HALL — PASQUALE CARDILLO
JOSEPH RIZZO — JOSEPH FRENI
CLYDE BENNETT

HANDEL . . . . . Sonata in G major, no. 3, for Flute

Adagio
Allegro
Andante
Bourrée
Menuet

MALCOLM HALL — JOSÉ DA COSTA, accompanist

BRAHMS . . . . . Two movements of the Trio in A minor, op. 114, for Pianoforte, Clarinet and Violoncello

Adagio
Finale (Allegro)

ESTHER ASHER — PASQUALE CARDILLO
ARTHUR WINOGRAD

MOZART . . . . . First movement of the Concerto for French Horn

JOSEPH FRENI
JOSÉ DA COSTA, accompanist

CORELLI . . . . . Gigue
JACQUES DE LA PRESLE Le jardin Mouillé
GRANDJANY . . . . Rhapsodie
} for Harp

OLIVIA HALL

BEETHOVEN . . . . Quintet in E♭ major, op. 16, for Pianoforte, Oboe, Clarinet, Horn, and Bassoon

Grave; allegro non troppo
Andante cantabile
Rondo (Allegro, ma non troppo)

ESTHER ASHER — PASQUALE CARDILLO
OSCAR TOURTELLOTTE — JOSEPH FRENI
CLYDE BENNETT

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 27, 1939 at 1:05 P.M.

Student Recital

Recital Hall

Program

Bach . . . . . Gavotte from the French Suite, No. V. in G major
Geraldine Gessner (Lancaster, N.H.)

Rossini. . . . . Aria from Barber of Seville: Una voce poco fà
Helevi Nordstrom (Gardner)
Dolores Rodriguez, accompanist

Tartini. . . . . First movement of the Violin Sonata in G minor
Angelo Alabiso (E. Boston)
Virginia Knight, accompanist

Gounod . . . . . Aria from Faust: Scene and Jewel Song
Lucile Olmstead (Boston)
Dolores Rodriguez, accompanist

Dett . . . . . Barcarolle in C major
Charles Cox (Cambridge)

Chopin . . . . . Etude, Op 25, No. 7 in C# minor
Clara Shedd (Wakefield)

Beethoven. . . . Second and Third movements of the Pianoforte Sonata in D minor, Op. 31, No. 2
Monte Nelson (Lynn)

Mason and Hamlin Pianoforte

New England Conservatory of Music

JORDAN HALL

Saturday afternoon, May 27th, 1939, at 3:00

RECITAL

by Pupils of the

Pianoforte Normal Department

HENRY GOODRICH, Supervisor

Pupils for First Year Normal Class, 1939, will be examined the last week in September. Those who desire to enter should fill out the application blank to be found on the table in the corridor, and return it to the General office.

EXERCISES

Conducted by Dorothy Kleeb

Assisted by Irene Prevost

SONG.	March of The Men of Harlech,	Welch Tune
Folk Tunes arr. by Angela Diller,		
	Augustin,	Norma Ravech
	Morning Song,	Dolores Rice
	The Lazy Man,	Mary Cogavin
	Come Sweet Lass,	Virginia Rogers
Rogers	Follow the Leader,	Marion Marenghi
Terry	Little Boy Scout,	Charles Rice
Lemont	Playing Train,	Richard Yates
Swift	The Bogie Man,	Estelle Rich
Swift	The Grasshopper,	Ann Morrison
Swift	Down by the Frog Pond,	Jane Green
Swift	Ding Dong Bell,	Corine Greene
Terry	Broomstick March,	Vivian Weinberg
Jesse	The Whippoorwill,	Bluma Glickstein
Rogers	In Line of March,	Chester Valle
Ducelle	Water Lily,	Eleanor Hunt
Beach	The First Mayflowers,	Jean Cassidy
Haydn	Caprice,	Eleanora Caramagno
Bach	March in D,	Margaret Werner
Binder	Winter Frolic,	Georgia Morris
Binder	The Snow, It Dances,	Ruth Campbell

SONG — Cossack Lullaby — Russian Tune

RHYTHMIC DRILL

by First Year Pupils

RHYTHMIC DRILL

by Second and Third Year Pupils

(The purpose and explanation of these drills will be found on the last page.)

Bach	Minuet in G,	Jessalyn Tate
Bentley	The Elf and The Fairy,	Audrey Bratt
Arr. by Angela Diller	March of the Three Kings,	Mary Krislevitch
Chadwick	The Cricket and The Bumble Bee,	Marguerita Costanza
Rogers	Glissando Waltz,	Dorothy Meyer
Rogers	Staccato Etude,	Louis Delaplace
Lynes	Hunter's Song,	Joseph Costanza
Seeboeck	The Ducks,	Ruth Marshall
Swift	The Harebells,	Selma Weinstein
Whithorne	Pixie Frolic,	Pauline Wiley
Lemont	Will o' the Wisp,	Melinda Rice
Hanson	Enchantment,	Virginia Cummings
Mouret	Bourrée,	Allan Tate
Burleigh	In Clover Fields,	Lillian D' Olympia
Shepherd	Autumn Fields,	Anthony Simeone
Rogers	Carmencita,	Mary McGonagle
Ornstein	By The Brook,	Eleanor Harrington
Kramer	Epilogue,	Claire Spellman
Sessons	March,	Bernyce Hall

SONG

Choral	Be Thou Exalted,	J. S. Bach

NOTES ON THE RHYTHMIC DRILLS

The rhythmic drill exercises are based on the simplest steps of the Eurythmics of Jacques-Dalcroze. Eurythmics is a system of stepping and beating rhythm, the purpose being the development, by means of bodily movements, of a strong sense of rhythmic feeling within the pupil and the ability to interpret this feeling exactly in his playing. The ear training required to hear the rhythm, the muscular co-ordination to step and beat it precisely, the mental concentration to control it, all these are highly conducive to the natural development not only of a firm feeling for and ability to sound rhythm, but also to the general mental advancement of the children.

The first year children will hear various simple rhythms, decide the measure signature and pattern, then perform them. The second and third year pupils will demonstrate two kinds of advanced rhythms: various measures of 5/4 time, and combination of two and three, and of three and four, in which they will beat one rhythm and step another, simultaneously.

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, June 1, 1939 at 1:05 o'clock

Recital Hall
Student Recital

Program

Thomas . . . . . Winds in the Trees
Kathleen Davis (Newton Centre)

Massenet . . . . . Aria from Herodiade:
Vision fugitive
Salvatore Panzera (Worcester)

Bach . . . . . Air from the Christmas
Oratorio:
Prepare Thyself, Zion
Isis Al-Huda (Boston)

Von Weber. . . . . Aria from Der Freischütz:
Thro' the forests
Chaim Cardon (Boston)

Bizet. . . . . Aria from Carmen:
Habanera
Marion Edwards (Winchester)

Delibes. . . . . Duet from Lakme:
Viens, Mallika! les lianes
en fleurs
Priscilla Martensen (Middleboro)
Gretchen Kinder (La Crosse, Wis)

Rachmaninov. . . . . Night
Clara Mitchell (New Britain, Conn.)

Sullivan. . . . . Aria from The Mikado:
The Moon and I
Barbara Burrell (Edgewood,R.I.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, June 3, 1939 at 1:05 o'clock

Recital Hall
Student Recital

Program

Bach . . . . . Prelude and Fuge in C# maj.
Hazel Gharzarian (Jamaica Plain)

Haydn. . . . . My mother bids me bind my hair

Schubert . . . . . Wohin
Elsa Shore (W.Roxbury
Dolores Rodriguez, accompanist

Tyson. . . . . Sea moods
Eleanore Jenkins (Mill Valley,Cal.)
Dolores Rodriguez, accompanist

Chopin . . . . . Waltz in E minor
Ruth Rita Joseph (New Britain, Conn.)

Dell'Acqua . . . . Villanelle
Margaret Sheridan (Jamaica Plain)
Dolores Rodriguez, accompanist

Brahms . . . . . Intermezzo, Op. 118, No. 1
Elsie Herwitz (Brookline)

Debussy. . . . . Beau soir
Green
Ruth Gevalt (Roxbury)
Dolores Rodriguez, accompanist

Puccini. . . . . Aira from Madam Butterfly:
Un bel di
Gloris Milch (Jamaica Plain)
Dolores Rodriguez, accompanist

Chopin . . . . . Waltz in E flat major, Op. 18
Vera Bostrom (Houlton, Me.)

Mason and Hamlin Pianoforte

New England Conservatory of Music

RECITAL HALL

Tuesday afternoon, June 6, 1939, at 4:00 o'clock

RECITAL

by

PUPILS OF THE

VOCAL NORMAL DEPARTMENT

PROGRAM

Hayden-Wood . . . A Brown Bird Singing
JESSIE MacDONALD

Schubert . . . . . Who is Sylvia
JANE TETLOW

Thomas . . . . . Connais tu le pays
MARY WILLS

Metcalf . . . . . Absent
DORIS ZIMMAN

Coates . . . . . Bird Songs at Eventide
DOROTHY KELLEY

Gounod-Bach . . . Ave Maria
DOROTHY SCHOFIELD

Jacobs-Bond . . . . A Perfect Day
ALICE WILLS

Fisher . . . . . Under the Rose
THERESA CARROL

Cadman . . . . . I hear a Thrush at Eve
VIRGINIA NASH

GEORGE W. BROWN HALL

THURSDAY EVENING, JUNE 8, 1939, AT 8:15 O'CLOCK

SONG RECITAL

by

MILDRED MESSER BURNETT

(*Mus. Bac., 1937*)

WILLIAM L. WHITNEY, accompanist

PROGRAM

HANDEL . . . . . Aria from ALEXANDER BALUS: Subtle Love

GORDIGIANI . . . . Lascia stare il can che dorme
"Young man, it is well to let sleeping dogs lie!"

E se non avrò dami starò senza
"Leave me if you like. Soon there will be another to take your place."

ROSSINI . . . . . La Danza
"Mother, please let me join the dancers."

MEYERBEER . . . . Aria from DINORAH: Ombra leggiera
Dinorah, believing herself deserted by her lover, loses her reason, and wanders aimlessly through the forest. Seeing her shadow in the moonlight, she sings and dances with it to a graceful melody.

GRONDAHL . . . . Kloevereng (sung in Norwegian)
Misty clover fields—butterflies—peace; and over all the blue arch of heaven.

BACKER-LUNDE . . . Lullaby

Wynken, Blynken, and Nod

KJERULF . . . . . Twilight Musing (sung in Norwegian)
The princess must not fall in love with a simple piper, and she is very sad.

THRANE . . . . . The Norwegian Echo Song (sung in Norwegian)
Echoing through the hills go the song of the village maid and the sound of her horn, as she calls the cattle home at twilight.

DUPARC . . . . . Chanson triste
"In the brightness of your spirit I would find rest for my tired heart, so that, filled with your tenderness, I shall be made whole again."

DEBUSSY . . . . . Il pleure, from Ariettes oubliées
"There is a weeping in my heart like the endless sound of rain on city roofs."

FAURÉ . . . . . Nell
"June roses, shadowy woodlands, starlight, and the eternal murmur of the sea;—these are not as lovely as the vision in my heart of Nell."

THOMAS . . . . . Aria from MIGNON:
Je connais un pauvre enfant
Mignon, rescued from her gipsy captors by the gallant Wilhelm, amuses herself by "dressing up" in the costumes and make-up of the actress Filina, with whom Wilhelm has become infatuated.

BRUCH . . . . . Aria from DAS FEUERKREUZ:
Ave Maria, Königin
"Virgin Mother, protect your helpless children who call upon you in their trouble."

WEINGARTNER . . . Post im Walde
The Postillion's horn carries a message of love to his dreaming sweetheart.

DELIBES . . . . . Passepied

MOZART . . . . . Aria from IL RE PASTORE: L'ameró
"Thy constant love is my joy and unfailing happiness."
VIOLIN OBBLIGATO BY DOROTHY CHURCHILL

SCOTT . . . . . A Song of London

SHAW . . . . . The Song of the Palanquin Bearers

GRIEG . . . . . From Monte Pincio

WORTH . . . . . Midsummer

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, June 10, 1939 at 1:05 o'clock

Recital Hall

Student Recital

Program

Haydn. . . . . First movement of the Pianoforte Sonata in D major
Elizabeth Scott (Pleasantville, N.J.)

Bizet. . . . . Aria from Carmen: Habanera
Mary Toledo (Fairhaven)

Tosti. . . . . A sera
Durante. . . . . Danza, danza fanciulla
David Forman (Revere)

Bach . . . . . Allemande from the 4th French Suite
Brahms . . . . . Intermezzo
Elsie Herwitz (Brookline)

Debussy. . . . . Aria from L'Enfant Prodique: Recit et Air de Lia
Carey Tatro (Millbury)
Dolores Rodriquez, accompanist

Beethoven. . . . . First movement from the Pianoforte Sonata in A major, Op. 2, No. 2.
Rhodora Buckle Smith(Boston)

Mason and Hamlin Pianoforte

RECITAL HALL

SATURDAY EVENING, JUNE 10, 1939, AT 8:15 O'CLOCK

DANCE RECITAL

BY PUPILS OF

PHYLLIS SEQUEIRA

Assisted by

IVARD STRAUSS, *of the Dramatic Department*

PROGRAM

Lotus Flower	Sheila Wu
(by request)	
One thing at a time	Betty Waters
Toy trumpet	Shirley Sieber
A la Gypsy	Phyllis Smith
Modern Rhythm	Sheila Wu
La petite	Arden La Marr
Ninette	Vera Dudko
Entertaining Mr. Perkins	Gladys Winer
Quintette	
Freda Blank, Sheila Wu, Phyllis Smith, Beverly Wilman, Sandra Sherburne	
Improvisation	Phyllis Sequeira
Variations	George Andrews
Capricious	Barbara Burrell
Night over Shanghai	Sheila Wu
A Polish Doll	Arden La Marr
College Waitress	Gloria Braleen
Modern turn	
Vera Dudko, Sheila Wu, Phyllis Smith, Sandra Sherburne	

INTERMISSION

Italian	Phyllis Sequeira
Fleurette	Sandra Sherburne
Mexican	Sheila Wu
A Skater	Phyllis Smith
En Puntillas	Barbara Burrell
The Plantation favorite	Jean Phillips
Javanese	Sheila Wu
Centipede	George Andrews
A base ball fan	Shirley Sieber
La danseuse	Phyllis Sequeira
Ensemble	
Barbara Burrell, Phyllis Smith, Beth Davis, Freda Blank, Vera Dudko, Sheila Wu, Beverly Wilman, Sandra Sherburne	

Pianists:
Dorothy Kleeb and Hazel Hallet

JORDAN HALL

FRIDAY AFTERNOON, JUNE 16, 1939, AT 2:30 O'CLOCK

CLASS DAY

PROGRAM

I.

MOZART — Overture to DON GIOVANNI

Conductor, VICTOR ALPERT

II.

"Extra" — Words and Music by Robert Steele

Soloist: MILDRED KAUFMAN

AILEEN BUCKLEY
AILI TYBACK
CECILE HEALEY
GAIL COWAN
IRENE PREVOST
HELEN COHEN
MARGARET COWING
MARY DAVITT

III.

Final Rehearsal of the Women's Sympathy Orchestra
Whipped into Shape by Rudolpho Stronachini

PHOEBE ALLEN
IDA BARDWELL
RUTH BROWNE
HELEN COHEN
GAIL COWAN
SYLVIA DORESS
EDNA DREYER
PRISCILLA HARRIS
CECILE HEALEY
DOROTHY KLEEB
MARY LUDKO
IRMA MORAN
IRENE PREVOST
NELLIE TAFT
MARGARET TOWER
NANCY YOUNG
PRISCILLA MARTENSEN

IV.

VINCENT BACH — Hungarian Melodies for trumpet

HARRY HERFORTH

V.

Impressions of Conservatory Life:

1. Personal Viewpoints
2. English Lit. Lecture
3. Advanced Students Recital
4. No Smoking

VI.

FRIML — Indian Love Call from Rosemarie

RUTH OWENS

VII.

Gypsy Ensemble

DOROTHY CHURCHILL
RHODA ROBINSON
SYLVIA ROBINSON
CLARA DI MATTIA
DOROTHEA JUMP
FLORENCE SMITH

VIII.

ARNOLD CHAITMAN — "Serenade To a Lady in a Penthouse"

Conducted by the composer

Dancers: BARBARA BURRELL
PHYLLIS SMITH
GEORGE ANDREWS

IX.

STRAUSS — Emperor Waltzes

Conductor, RALPH STRONACH

X.

"Swing is the Thing" — Prologue and Musical Comedy in One Act

Book by Arnold Chaitman and Robert Hanes
Music by Arnold Chaitman and Bradford Greene
Lyrics by Albert Heller

CAST:

JOHNNY — CHAIM CARDON
LIZZY — LILLIAN JONES
KING — BOB ACRES
PRINCESS — MARGARET COWING
PANGLOSS — PAUL DONOVAN
BEETHOVEN — JOHN BARRETT
FIRST CONTESTANT — STELLA BELL
SECOND CONTESTANT — PETER PIPE

ARNOLD CHAITMAN — "Here We Go 'Round the Mulberry Bush"

Conducted by the composer
Bradford Greene at the Piano

BALLET:

BARBARA BURRELL
PHYLLIS SMITH
VERA DUDKO
SANDRA SHERBURNE
FRIEDA BLANKE
BEVERLY WILLIAMS
BETH DAVIS

XI.

Address by the President of the Class—Herbert Silverman

XII.

Finale—The Class Song written by Robert Steele

The class wishes to express their appreciation to Miss Sequeira, Mr. Gilbert and Mr. Strauss.

CLASS DAY COMMITTEE:

RALPH STRONACH, Chairman
ALICE MAKI
LINNET PELOSI
VICTOR ALPERT
ARNOLD CHAITMAN
ROBERT STEELE

Dancing in George W. Brown Hall from four to six

ALL INVITED

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

FRIDAY EVENING, JUNE 16, 1929, AT 8:15 O'CLOCK

CONCERT

by

MEMBERS OF THE GRADUATING CLASS

PROGRAM

BACH . . . . . Two Organ Choral Preludes:
Wenn wir in höchsten Nöthen sein
Komm', heiliger Geist, Herre Gott

ASTRI KNUDSEN

MOZART . . . . . First movement of the Adelaide concerto
MUSSORGSKY . . . . Hopak

VICTOR ALPERT
DOROTHY KLEEB, accompanist

CLEA . . . . . Recitativ and aria from ADRIANA LECOUVREUR: Io l'umi le ancetta
HÜE . . . . . A des oiseaux
RACHMANINOV . . . O thou billowy harvest-field

ELIZARETH GOLDEN
RUTH CULBERTSON, accompanist

BRAHMS . . . . . Sonata no. 1 for clarinet and piano

JOSEPH VELARDO
CARLOS TIÓ

DVOŘÁK-KREISLER . Slavonic Dance, no. 1 in G minor
PUGNANI-KREISLER . Tempo di minuetto

DOROTHY CHURCHILL
SYLVIA ROBINSON, accompanist

SAINT-SAËNS . . . . Allegro appassionata

LINNET PELOSI

MASON AND HAMLIN PIANOFORTE

NEW ENGLAND CONSERVATORY OF MUSIC

COMMENCEMENT, 1939

BACCALAUREATE SERVICE

conducted by

THE REVEREND S. WHITNEY HALE, D.D.,

RECTOR OF THE CHURCH OF THE ADVENT
IN BOSTON

JORDAN HALL

SUNDAY, JUNE EIGHTEENTH

ORDER OF SERVICE

Chorale, Now let all the heavens adore Thee . . . . . Bach

Opening Sentences and Invocation

Hymn . . . . . William Croft

O worship the King, all glorious above!
O gratefully sing His power and His love!
Our shield and defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

The earth, with its store of wonders untold,
Almighty, Thy power hath founded of old,
Hath 'stablished it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.

Thy bountiful care, what tongue can recite?
It breathes in the air, it shines in the light;
It streams from the hills; it descends to the plain,
And sweetly distills in the dew and in the rain.

O measureless Might! ineffable Love!
While angels delight to hymn Thee above,
The humbler creation, though feeble their lays,
With true adoration shall sing to Thy praise. Amen

ROBERT GRANT, 1833; *Psalm 104*

Scripture Lesson

Anthem: Cherubim Song . . . . . Tchaikovsky

Prayer. Our Father, who art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, On earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive those who trespass against us. And lead us not into temptation, But deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever.
Amen.

Hymn . . . . . William Croft

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

Under the shadow of Thy throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone
And our defense is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.

O God, our help in ages past,
Our hope for years to come,
Be Thou our Guide while life shall last,
And our eternal home. Amen.

ISAAC WATTS, 1719; *Psalm 90*

Address

Hymn . . . . . Johann Crüger

Now thank we all our God,
With heart, and hands, and voices.
Who wondrous things hath done,
In Whom His world rejoices;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours today.

O may this bounteous God
Through all our life be near us!
With ever-joyful hearts
And blessèd peace to cheer us;
And keep us in His grace,
And keep us when perplexed,
And free us from all ills
In this world and the next. Amen.

MARTIN RINKART, *c.* 1636;
Tr. CATHERINE WINKWORTH, 1858

Benediction

THE CHOIR: THE CONSERVATORY CHORUS

FRANCIS FINDLAY, *Conductor*

ORGANIST: THE DIRECTOR

NEW ENGLAND CONSERVATORY OF MUSIC

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PRESIDENT

WALLACE GOODRICH
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QUINCY PORTER
DEAN OF THE FACULTY

COMMENCEMENT EXERCISES

1939

JUNE THE TWENTIETH

JORDAN HALL

BOSTON, MASSACHUSETTS

PROGRAM

BEETHOVEN . . . . First movement of the Concerto, no. 3, in C minor, for Pianoforte and Orchestra

LILLIAN ALBERTA ROSEN

DORCHESTER, MASSACHUSETTS

CHAUSSON . . . . . POÈME, for Violin and Orchestra

LYDIA HINCKLEY WOODS

CAMBRIDGE, MASSACHUSETTS

MOZART . . . . . Adagio from the Concerto in A major (Köchel 622) for Clarinet and Orchestra

PASQUALE ALFONSE CARDILLO

NORTH ADAMS, MASSACHUSETTS

MACDOWELL . . . . First movement of the Concerto, no. 2, in D minor, for Pianoforte and Orchestra

ALICE MAKI

WORCESTER, MASSACHUSETTS

CHARPENTIER . . . Aria from LOUISE: Depuis le jour où je me suis donnée

LILLIAN JONES

LOS ANGELES, CALIFORNIA

VIERNE . . . . . CLAIR DE LUNE, for Organ

RUTH MARION DONNELLY

BOSTON, MASSACHUSETTS

HAYDN . . . . . First movement of the Concerto in D major, for Pianoforte and Orchestra

IRENE HELEN PREVOST

FALL RIVER, MASSACHUSETTS

ACKNOWLEDGMENTS AND ANNOUNCEMENTS
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ANNOUNCEMENT OF AWARDS OF
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AND
ANNOUNCEMENT OF MAJOR SCHOLARSHIP AWARDS
FOR 1939–1940
BY THE DEAN OF THE FACULTY

AWARD OF DIPLOMAS IN THE CONSERVATORY COURSE
AND
CONFERRING OF DEGREES IN THE COLLEGIATE COURSE
BY THE DIRECTOR

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

Our fathers' God, to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King.

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DOROTHY THELMA LEVINE
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